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O, the wind's in our sails, the wind is blowing free,
It blows fresh and strong towards the place where I would be,
Where the trees they are green, and the maids are fair to see,
It's Oh! to be back in the West Country.

The little boats go sailing across the silver foam,
And the lads they are dreaming of her they've left at home;
And the wives they must wait for their men that are at sea;
There's a wife and a baby who are waiting there for me.

O, the wind's in our sails, &c.

O give me but a sight of that well-beloved land,
And give me but the touch of my own baby's hand,
For it's home! Oh, it's home that I'm longing now to be,
With the one I love the best and my babe upon my knee.

O, the wind's in our sails, &c.

And when this cruise is o'er I shall hope to stay at last
In that little place I love which in memory binds me fast;
If the boats they are out and the fish are in the bay,
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MANUEL DE FALLA.

By G. JEAN-AUBRY.

There is no greater satisfaction for an art-critic than that of seeing the future justify his predictions and realise all the hopes he entertained concerning an artist, long before the public had even a glimpse of his work.

When, at my request, Manuel de Falla came to London on May 24, 1911, to play in a concert of Spanish works, both old and modern, given by our excellent artist and friend Franz Liebich, I was certain that some day England would hold it an honour to have been the first after France to welcome one of the greatest composers of modern Spain.

At that time Albeniz's death had already deprived us of the inexhaustible magic of an essentially musical soul. To those of us who knew all that Albeniz was still capable of contributing to universal music, to those who had been acquainted with him and loved him fondly, Albeniz's death had been a severe blow our hearts could not recover from, and we contemplated the musical future of Spain with anxiety.

I met Manuel de Falla a short time before Albeniz's death, one evening after a concert-lecture devoted to the glory of the French harpsichordists, given by that great Spanish pianist Joachim Nin, and myself. He appeared to me then as a nervous little man, with a keen look, a high forehead, and the Andalusian type which unfailingly betrays the proximity of African and Arabian influences; in fact, as one at once resolute and thoughtful, eager and uncommunicative. Then some years went by. Later on, on October 30, 1910, the desire to pay pious homage to Albeniz having induced me to promote the first concert of modern Spanish music ever given in France, de Falla came to accompany some of his own songs and play his 'Pièces Espagnoles'; and it was in the course of the following spring that I succeeded in bringing him to London.

At that time we became fast friends; and the friendship brought me true relief from the loss of Albeniz and great expectations for the modern Spanish School.

Since then, how many evenings we spent together, attending concerts or discoursing about works and their composers! His talk would always breathe the same spirit, the same impassioned conviction, the same thirst for truth and the same sensibility, all of which are reflected in his works and make me love the man as much as the artist.

At that time de Falla lived simply, unobtrusively, working unheeded, faithful to a few friends—for whom he was ever ready to cross the whole of Paris to meet them at a station, or to see them off, if they merely went through.

How often we met (and these remembrances are among the best of my life), until that August afternoon in 1914 when he entered my room, and in a voice quivering with emotion announced to me 'We have taken Mulhouse.' Shortly after this meeting, my military duties separated us, and he had on his own side to return to Spain.

De Falla, then, was no longer the young Spanish composer who had come to Paris to work and learn; already the Opéra-Comique had in January, 1914, performed his 'Vida Breve' with a success which would have been greater still if one of those accidents that sometimes occur in the theatrical world had not put a temporary end to the career of this interesting work.

Since his return to Spain, Manuel de Falla has begun to understand truly his mission; to-day he is the most striking figure of the Spanish School, to-morrow he will be a composer of European fame, just as is Ravel or Stravinsky. Therefore my friendship has no need to help my pen to praise as he deserves. His artistic life is an example of exclusive scruple and firm will, of self-caution and eager resolution, and when I consider its curve, I can still remember the impression his face made upon me when I looked upon it for the first time and knew nothing of him yet.

Manuel de Falla was born at Cadiz on November 23, 1877. There he began learning music very early under the direction of Mlle. Elois Galluzo. He studied harmony with Alejandro Otero and Enrique Broca; later on he went to Madrid, where he pursued his studies first with Jose Trigo (pianoforte), then with Felipe Pedrell, the great Catalonian composer (composition). He was still under fourteen when the first-prize for pianoforte playing was unanimously awarded to him by the Madrid Academy of Music, but a virtuoso's career was not enough to feed either his ambition or the wealth of expression he could already feel confusedly in him.

From 1890 to 1904 he divided his time between playing as a pianist in solo music or concerted chamber music, and composing many operatic, chamber, or pianoforte works; but none of these compositions was published, and their composer even now cannot be brought to give any information whatever concerning them.

Following the example of his elders, Albeniz and Granados, de Falla had already looked towards France. He was one of the first to spread in Spain a curiosity and taste for modern French music, including in his concerts the latest French musical productions. In 1905 he won as a pianist the Ortis y Cusso prize, and in the same year he sent to the Madrid Academy of Fine Arts, who had put up the composition of a Spanish Opera for competition, 'La Vida Breve,' a lyrical drama in two Acts and four scenes. To the credit of the Academy he carried off the prize,—for official bodies are not always rightly inspired, whether in France or elsewhere.

France allured de Falla irresistibly, and in 1907, as the composers Albeniz and Granados, the pianists Ricardo Vines and Joachim Nin, and Miguel Llobet, that admirable guitarist, had done, and as Joaquin Turina and Civil y Castelv were just doing, he came to settle in Paris. From the very first he received a warm welcome from Paul Dukas, the already glorious composer of 'L'Apprenti sorcier,' the powerful 'Sonata,' and the

'Variations sur un thème de Rameau.' Claude Debussy was not less friendly to him, and soon all the most original and interesting among the Parisian musical personalities granted him their sympathy. All regarded him as one of themselves, as they did Maurice Ravel, Albert Roussel, or Florent Schmitt. His only published works were 'Quatre Pièces Espagnoles' and 'Trois Mélodies,' but these were enough to prove that he possessed a superior musical organization, and was gifted with a melodic sense at once thoroughly Spanish and distinctly personal.

His 'Quatre Pièces Espagnoles,' entitled 'Aragonesa,' 'Cubana,' 'Montanesa,' 'Andaluza,' show clearly that they are picturesque pieces in the plain sense of the word, and therefore we may infer that they merely follow the traces of the twelve pieces collected by Albeniz under the general title of 'Iberia.' There are evident affinities of race and character between de Falla's pieces and those of Albeniz. But the process of composition is widely different; the former are at once more fluid and more penetrating, and their sensibility more restrained and less expansive. In them we can already feel de Falla's intention not to say too much. This is rather new in Spanish music. The French influence—more particularly that of Debussy—had a good deal to do with this departure.

When in the course of a period of time sufficient to allow of a comprehensive view of the French pianoforte music of the last twenty-five years, we shall realise better that the supreme quality of the works of Claude Debussy and Maurice Ravel, for instance, is a perfect sense of proportion and the absence of useless phrases; whereas in Granados and Albeniz, as in Déodat de Séverac among the French (and these are three examples of the best and among those which I love the most), there are sometimes pages somewhat lacking in interest where the purely pianistic development checks the truly emotional and picturesque curve of the subject. But in this respect de Falla's 'Quatre Pièces Espagnoles,' like some of Turina's, afford perfect proportion. As he published his 'Quatre Pièces,' de Falla also gave 'Trois Mélodies' ('Les Colombes,' 'Chinoiserie,' 'Seguidilla') composed on poems by Théophile Gautier.

It is not a rare thing to find foreign musicians composing songs to French words. Lately this difficulty has been triumphed over by the Russian, Stravinsky, on Verlaine's poems; by an Italian, Alfred Casella; by the young English composer, Eugène Goossens, in his 'Proses Lyriques' from the excellent French poems of Edwin Evans,—and this notwithstanding the fact that the French language not being strongly accented is no doubt the hardest language for a foreigner to set to music. And yet I think no French composer has given better evidence of unflinching prosodic sureness than Manuel de Falla.

In that respect 'Les Colombes' is a perfect realisation, and the melody is an example of the repressed, delicate sensibility of its author. De Falla's melodic phrase, such as it is found in his songs, in his pianoforte pieces, and in the themes of 'La Vida Breve,' unfolds with a languid ardour which restrains itself precisely as it is about to become sentimental, in the bad sense of the word, and it melts away discretely and unobtrusively. The Finales of 'Les Colombes' and 'Chinoiserie' are characteristic examples of this trait. Yet neither the 'Pièces Espagnoles' nor the 'Trois Mélodies,' however excellent they may be, could afford de Falla frames wide enough for his inspiration, for though he is a skilful melodist and an expert in pianistic expression, he is above all a symphonist, and it is in his orchestral music we must look for his true personality.

If the study of the latest French symphonists—Debussy, Paul Dukas, or Maurice Ravel—has been fruitful to him, and if their intimacy has renewed the suggestions he had acquired in the course of his early studies in Spain, we must not forget that 'La Vida Breve,' a lyrical drama in two Acts, had been entirely composed by de Falla before he came to France, at a time when he still had but faint echoes of the Debussy and post-Debussy orchestration. Nevertheless, it is for its orchestral qualities that 'La Vida Breve' deserves to stand as one of the best among modern Spanish operas.

If we wished to give a rapid and somewhat arbitrary definition of 'La Vida Breve' we might say that it is a Spanish 'Cavalleria Rusticana,' but with this essential difference: that it is 'Cavalleria Rusticana' composed by a consummate musician, penetrated with a keen desire to express his thoughts without making easy concessions to the mob. Several critics have been struck by the likeness of 'La Vida Breve' to 'Cavalleria Rusticana'; but it should be noted that this is due to the libretto, and to the fact that the former is cut into two Acts, almost like Verga's libretto to Mascagni's opera. Fernandez Shaw's drama, upon which de Falla bases his opera, is a very simple fable, extremely well suited to music, in so far as it allowed of a compressed action without any complexities, and it afforded the composer musical scope.

The action turns upon the love of a poor Andalusian girl for a young man above her in station, who in spite of the girl's despair, marries in her presence a young heiress. The unfortunate girl dies heart-broken. At first the theme is not particularly original, and the action thus summarised looks like a mere newspaper paragraph; but the plot, though condensed, is very cleverly and, above all, very simply constructed by Fernandez Shaw, a writer who, unfortunately for Spanish letters, died prematurely. Destitute of idle flourishes and silly sentimentality, Fernandez Shaw's poem from beginning to end breathes true dignity and emotion, which have been well responded to by the noble music of the composer.

De Falla has considerably expanded the theme proposed to him. He has not been content to follow its simple outline, but has surrounded it with all the colour and glory of a full, copious, symphonical art, entirely free from grandiloquence and far-fetched affectation. However refined, however well-informed as to the latest orchestral resources he may be, he does not think it necessary to make use of the whole-tone scale, &c., at every turn, or to lavish harp-glissandos at random, to show that he is up to it. Musical snobism of that kind has nothing to do with this honest, learned composer, who places sensibility and emotion much above theories and dogmas. The fulness and copiousness of his art are the striking qualities of his orchestration, and they reveal themselves not in power or sonorous quality, but, on the contrary, in a maximum of effect produced with a minimum of means. We never feel confronted with mere padding, and have nowhere the impression of a sonorous nothing. All the musical drama unfolds, expands, and ends tragically without any useless thunder.

In fact de Falla has enriched each Act of the drama with a purely symphonical part. In the first Act he has linked the two scenes with an admirable evocation of Granada at dusk; faint sounds of voices rise from the distant town, and all the atmosphere is laden with nonchalance, fragrance, and love, artfully suggested. Here the composer begins to betray his gift for emotional picturesqueness, tokens of which he was to give later on, and which proceeds from his thoroughly Andalusian nature, whose

proverbial musical ease is, in his case, happily restrained by a deeply artistic sense.

In the second Act we see the wedding enlivened by the 'singer's' voice and coloured by dances executed to the cheers of the lookers-on, and here de Falla gives free utterance to the rhythmical gifts of his race; the Spanish dances and melodic themes mingle and stand out of the symphony or creep into it with irresistible charm.

But the rarest and most wonderful thing in all this is the taste with which he has everywhere expressed the feelings of his personages, the framing scenery, and all the modulations of the action. Scattered all over with exquisite melodies, this score does not contain a single page composed for the sake of effect.

Felipe Pedrell's 'Celestina,' Albeniz's 'Pepita Jimenez,' and de Falla's 'Vida Breve,' are just now the three characteristic works of the modern Spanish lyrical stage: three widely-different works which show the many ways and ample resources of Spanish music since it re-assumed a national existence and began to be concerned with harmonic science—its necessary support. After winning the approbation of all the most exacting musicians at the Paris Opéra-Comique, 'La Vida Breve' has since the war met with tremendous successes on various Spanish stages. It is perhaps the first time that a Spanish musical work of a lofty kind has attracted in Spain a large enthusiastic public; it is also a sure sign that something is changed for the best in that musical realm so long asleep, and whose awakening is glorious.

On de Falla's return to Spain in the winter of 1914-15, the success of 'La Vida Breve' spurred him to further achievement. We knew that he had for some time been working passionately at three 'Nocturnes' for pianoforte and orchestra, the publication of which we were longing for; but something else was in store for us before these appeared: de Falla had composed 'El Amor Brujo,' a Gitaneria in one Act and two scenes, on a libretto by Gregorio Martinez Sierra, which were performed at the Lara Theatre in Madrid on April 15, 1915.

The work met with a doubtful success, a fact which, properly understood, is to the praise of the composer, for he had endeavoured to apply to a national popular scenic form his artistic endowments, the like of which had not been witnessed until then.

I do not think he was wrong in this, and if his work was not as heartily welcomed as it should have been, it was because the composer had to ignore deeply-rooted habits, to overcome a long-indulged carelessness, and at first his effort could not but rouse amazement, and run counter to the comprehension of a public little prepared for such sumptuousness. Not only was the attempt interesting, but it was of a nature to show a way to other composers.

The prejudice of hierarchy in styles is one of those we must fight against most vigorously; through it true art and the popular taste are left wide apart, and this we have no right whatever to overlook. It is not for a skilful composer to humble himself to take up a lower style, but on the contrary to raise to the dignity of true music a style too long abandoned to vulgar ease.

It is notable that after the performance of 'El Amor Brujo,' de Falla could with few modifications draw from the opera a symphonical series; he merely suppressed the spoken or sung parts and enlarged the instrumentation. The former setting was scored for pianoforte, flute, piccolo, oboe, French horn, two violins, 'cello and double-bass, which formed a somewhat peculiar combination owing to the

considerable predominance of wind instruments over strings. The re-orchestration was for the usual symphonical orchestra. It introduced clarinets, a bassoon, trumpets, and increased the effective force of the strings. But this modification has not altered the essential character of the work, which is to be found in its particular colour, or the semi-Arabian style of its idioms.

At the same time de Falla was completing the symphonical work called 'Nocturnes,' in which the pianoforte was to play an important part. This work was brought out at the beginning of 1916, in Madrid; later on it was performed at Cadiz, Grenada, San Sebastian, and (outside Spain) in Geneva towards the end of last October. It is a symphonical Suite in three parts, the exact title of which is 'Noches en los jardines de Espana' ('Nights in the Gardens of Spain'), and the several parts are described respectively: (1) 'En el Generalife'; (2) 'Dance lejana' ('Dance in the distance'); (3) 'En los jardines de la sierra de Cordoba'; and the indication given by the author as an under-title is 'Symphonical Impressions, for pianoforte and orchestra.'

In this work the pianoforte part is actually an orchestral one, and has nowhere a tendency to remind one of an ordinary concerto. Therefore we cannot consider it in de Falla's work in the same light as we would in a classical concerto, or even in works such as Rimsky-Korsakov's Concerto, Liapounov's Phantasy, or César Franck's Variations. It is rather with the use of the pianoforte made by Vincent d'Indy in his 'Symphonie sur un Thème Montagnard' that we might compare that made by de Falla, were not the symphonical atmosphere absolutely different. Nowhere is the pianoforte heard alone, but always as a part of the general orchestration or by way of adornment or sonorous embroidery of the orchestral ground. The thematic material is built, as in 'La Vida Breve,' or in 'El Amor Brujo,' on rhythms, modes, cadences, or forms inspired by but never directly borrowed from the Andalusian folk-song. It is an actual re-creation of the popular soul. In fact de Falla's intentions (which are wonderfully realised) are more expressive than picturesque or descriptive.

We should be wrong to see in de Falla nothing but an 'evoker' of picturesque Spain. He is rather a poet of Spanish emotion; and indeed, however allured we may be by the original instrumentation and technical sureness of these three 'Nocturnes,' we cannot but acknowledge while listening to them that we are chiefly penetrated with the emotion they breathe. In them the composer has given an unprecedented example of true greatness derived from an element apparently destitute of distinction. The last two parts are linked with each other; 'Dance lejana' is based on a mere tango-rhythm, but it is worked up in such a masterly fashion that it becomes equal in greatness to the most powerful parts of any symphony ever composed, and brings the work to a close in a most glorious climax.

Here de Falla's love for the popular music of his race has met with its first reward. Besides he has endowed Spanish music with its first great symphonical work, at once new and national. And in saying this I forget neither Albeniz's admirable 'Catalonia,' nor Turina's 'Procession del Rocio,' nor Conrado del Campo's 'Divina Comedia,' nor Perez Casa's 'Suite Murcienne'; but none of these has plunged so deeply as the 'Noches en los jardines de Espana' into the inmost recesses of Spanish sensibility. In these symphonical impressions the power of emotion is equal to the power of evocation; it is the very charm of Andalusia, with its languor, its

passion, its splendour, its high spirits, its secret melancholy, which sings here with all the resources of modern musical technique.

Besides the difficulties inherent to the war, the absence of a printed score makes the performance of de Falla's 'Nocturnes' somewhat difficult. In England the war has roused a praiseworthy interest in other musical efforts than the German ones; the English public has realised that France on one side, and Russia on the other, own considerable riches in chamber-music works as well as in orchestral works. If Spain cannot yet afford so many productions for our curiosity, at least she already reckons some whose qualities can vie with those of other musical nations.

To-day de Falla is indisputably the most characteristic musician of the new Spanish generation; he has reached the age of mastership, and in Spain the young musicians already consider him as a leader. He has inherited the ruling power one moment assumed by Albeniz but checked by his death; he continues the same tradition, though with a different nature;

in short, he incarnates the greatest musical hopes of Spain. Thanks to him we shall soon see Spain share the prestige of the Russian Ballets. Serge de Diaghilev, after enriching his Russian stock with admirable French works such as Maurice Ravel's 'Daphnis et Chloe,' could not but appreciate the rhythmic interest, at once picturesque and musical, of modern Spain. He has asked de Falla to compose a ballet, and de Falla is now working at it, after a subject borrowed from Alarcon's 'El sombrero de tres picos' ('The three-cornered hat').

But even now 'La Vida Breve' and the 'Noches' can give the British public sufficient evidence of Manuel de Falla's art. I look forward to the day on which the 'Nocturnes' will be performed in London, the pianoforte part played by the composer as it has been in Grenada and Cadiz, and on that day I hope to be one of the audience, and then I shall remember that fine evening in May, 1911, when de Falla already dreamt of his 'Noches en los jardines de Espana' during our slow walk amidst the vernal grace of Kensington Gardens.

MODERN FRENCH ORGAN MUSIC.

BY HARVEY GRACE.

(Continued from March number, page 114.)

We have seen that the modern French composer has struck out a line of his own in the matter of fugue and toccata. He has also done what is perhaps an even more difficult thing,—written some really original marches. (By-the-by, is it not remarkable that so few Germans wrote marches for the organ?)

Guilmant, Salomé, Claussman, Tombelle, &c., gave us admirable examples, but were content to be more or less conventional (the best of the few exceptions is Guilmant's 'March on a theme of Handel,' with its capital fugal section in place of Trio). But the best of their work in this way is not on a level with the 'Pontifical' and F sharp Marches of Widor. There is surely no finer organ march than the former, with its sustained pomp and its weight without heaviness. In it, as in its fellow*, we find something more than an effective rhythmic movement,—there are breadth and development, and the absence of a set Trio is a gain. Both works, especially the first, are really symphonic. Saint-Saëns also broke new ground with his 'Marche Religieuse,' which is not so well-known in England as it deserves to be. He begins with a page and a-half of syncopated bass,—a very un-marchlike procedure which, with the swaying chords above, suggests bells.

The more 'tuney' middle section might easily have been commonplace, given less skilful treatment. A fine effect is produced by the gradual resurrection of the opening theme: it begins on page 5 to assert itself in the bass, and on the following page appears brilliantly on the manuals hidden in widespread arpeggios. This march is particularly well adapted for the showing-off of good diapasons. The harmony is mostly simple, but is set out in such a striking way that it is often more interesting than merely 'spicy' passages.

Boëllmann's second Suite is rapidly finding the favour that was somewhat overdue, so I need only draw attention to the March with which it concludes,—a most telling example, with a hint of bells in its chief theme, and some very glowing harmony. A highly original March by Hillemacher is perhaps rather too strong meat for most, but will be enjoyed by all with a palate for the daring and unexpected. It is one of a very original and charming set of pieces published in 1905. Other Marches well worth attention are by Augustin Barié (No. 3 of Three Pieces), a 'Marche de Fête' of Henry Busser (a sonorous affair suitable for use in a big building), and last, but very far from least, the 'Cortège' and 'Marche Funèbre' of Louis Vierne, in the Twenty-four Pieces. These two last-named are calculated to make the most obtuse man in the pew sit up and take notice. He has not been accustomed to composers of organ marches handing out this kind of fare:

* Especially in the 1900-01 version.

Ex. 1. *Allegro maestoso*. ♩ = 66.

The Funeral March has emotion even in its rhythm, of each bar. The wailing theme commencing at bar 17 thanks Vienne to the pedal quavers on the first beat is made even more poignant by the rising bass :



The grinding discords in the next few bars make one wince, though they all come about logically enough. In fact, Vienne's excellence as a composer is specially shown in the ease with which he negotiates the toughest harmonic propositions. All the fashionable dissonant pungencies of to-day—and some of to-morrow—are his humble and obedient servants.

Although French composers in general are, as might be expected, successful with the Scherzo and Caprice, there is a marked difference between the examples of those by the old and new schools. Guilmant, Salomé, Dubois, &c., were usually content to obtain the right scherzo effect by mere motion. See, as excellent specimens, Guilmant's Scherzo Symphonique in C and the Scherzo in Sonata No. 5, works in which the undoubted effectiveness is secured almost entirely by sheer pace and weight. The harmony is mostly simple, and where it is not, there is no element of surprise. It is straightforward, go-ahead writing, but quite devoid of subtlety—which in movements of this kind means wit or at least humour. The newer school goes to work on quiet, even delicate lines, and their greater harmonic enterprise and rhythmic variety give just the quality of surprise and freakishness desirable in a Scherzo. Good as are such examples as that in Widor's fourth Symphony, the Intermezzo in the sixth, and the Allegro in the eighth, they are surely excelled by the dazzling movement in Vienne's Symphony in E. Here is a Scherzo that will 'bring down the house' when our English concert-organists discover it. The Scherzo in the same composer's third Symphony is a tough morsel that should be introduced with caution. Perhaps the average audience will be ready for it in a few years' time. But any player with a brilliant technique and some promptly-speaking soft stops will show both to advantage in the Scherzo of No. 2. Almost equally attractive, and a good deal easier to play, is the Scherzetto in Vienne's Twenty-four Pieces. Other movements of this kind waiting for recognition by English players are the Intermezzo in Barié's

Symphony No. 1, the Scherzo in Gigout's Ten Pieces, the Intermezzo in Boellmann's Twelve Pieces, and the Caprice-Impromptu of Joseph Jongen. I wish space allowed of quotation from the Barié and Jongen movements. Both contain harmony of singular freshness and beauty.

In spite of a strong liking for symphony and suite form, the best French organ-writers of to-day are not behind their more popular compatriots in the matter of short fugitive pieces with fanciful titles. The French have always been notably successful in writing such works. There is of course an obvious reason for this in the national love of, and ability for, picturesque expression. But there is also something due to the practices of the very early organ composers. We know that in Germany the organist's interest was centred in the choral, and from his preluding and embellishments grew a great mass of organ music. But this focussing of the attention on the choral was not an unmixed blessing. The only German organ composer of note who has been able to get away from scholastic forms and write a large number of short pieces of free and varied character, is Rheinberger,—the one who, as was said above, had no dealings with the choral. The average German thought of organ music chiefly in terms of fugue or choral prelude.

Like his German rival, the early French composer had to provide interludes. These were for use during the singing of the Kyrie, between the verses of the Magnificat, and at other parts of the offices. At first he met the case by treating the plainsong as a *Canto fermo*, or by imitative use of a fragment of it. But his connection with the text gradually lessened, and before long he began to introduce little pieces of free, and, at times, distinctly secular character. For example, opening the works of Andre Raison (16—?—17—?) almost at random, we find an interlude for use after the second Agnus Dei, beginning with this cheerful strain :



Some of the best of these old organist-composers, such as Rameau, the Couperins, d'Aquin, &c., were pioneers in the art of writing little tone-pictures for harpsichord. That they should use in the church some of the methods that proved so popular outside was not unnatural. Many of the pieces written by Gigault, Raison, François Couperin, and others for use during Mass might be given fanciful names and transferred to a collection of harpsichord pieces without being out of place.

With no choral on which to hang contrapuntal garlands, the French composer began by treating plainsong hymn-tunes, but soon found himself in a fix. The freedom of rhythm that makes plain-

Ex. 4.

Sung freely and fairly quickly this, if not exciting, is at least a coherent musical sentence. But Titelouze sets himself a hard task by writing the whole of the

Ex. 5.

Happily for French organ music, such shackles were soon cast off. The absence of the choral, and the unsuitability of the plainsong hymn for treatment, led the French composer to cast about for some other bases. With sound instinct, he went to a field in which his country was rich,—the Noël or Christmas song. This, with its fortunate blend of popular appeal and religious association, he took and used with the happiest results. The organ arrangements of these carol tunes began in the early days of French organ music. Nicolas de Bègue (1630-1702) and d'Aquin (1694-1772) published large collections of them, among the tunes treated being many since made familiar to us by Guilmant and others. The introduction of the carol was an important factor in lightening the national style of organ music.

I have taken this little peep into the past partly because the history of early French organ music is an interesting subject about which little is known in England, but chiefly because I think it shows that the success of the modern writer in the matter of small forms is due largely to the freedom and enterprise of his predecessors. As was said above, the composers we are considering have not disdained the short piece with descriptive title. They have followed their more popular brethren, but have introduced a touch of austerity and a distinctly brainy quality into a class of composition that had too often been merely superficial. There are numerous examples scattered about in various collections such as 'L'orgue moderne,' &c., but special mention must be made of Vierne—whose name in an article of this kind is bound to keep cropping up like the subject of a rondo. His Twenty-four Pieces are now well-known in England; a little set that is, I think, as good, is his 'Messe Basse' (on two staves), No. 15 of 'La Schola Paroissiale,' published in 1913. It contains six movements, all pleasing to ears attuned to the modern idiom.

Much more might be said, but I must end with pointing out yet another striking difference between the two schools. Whereas the music of the older* was almost invariably suave and sweet, that of the newer

song an ideal medium for the delivery of the liturgical text, to a great extent unfits it for use as a basis for instrumental music. He had therefore to choose between regularising the rhythm (and so destroying a prime characteristic) or putting the tune into long equal notes and treating it as a *Canto fermo*. More often he chose the latter course, only to find that many an excellent melody so treated becomes a terribly dull bass.

Here is a good example from Jean Titelouze, who was born one hundred and twenty-two years before Bach. It is from a set of pieces on the plainsong tune 'Sanctorum meritis.' The third line runs:

long tune in semibreves, and putting it in the bass. The line quoted above then comes out in this stagnant form:

has an astringent, subacid,—even bitter—flavour (see most of Widor's seventh Symphony, the Adagio of the Eighth, the first movement of the Gothic Symphony, D'Indy's little prelude in E flat minor,—at first repellent, but later attractive,—a good deal of Vierne's third Symphony, &c.). Moreover, although composed by church organists for use at services (for recitals are rare in France), it does not as a rule strike a religious note. Much of it, especially the most recent, sounds like the work of a brilliantly clever pagan with clerical leanings. This is likely to retard its popularity in England, where well-behaved church and organ music is expected to contain a liberal portion of the soothing and platitudinous quality that we have been brought up to regard as 'sacred.' But those who challenge its fitness for church use must admit its excellence as music.

It is a fascinating blend of the sentimental, picturesque, intellectual, ironic, naive, bizarre, and austere. Even the macabre peeps out at times, especially in the later works of Vierne. It is not everybody's music, and a full appreciation of it will be possible in England only when we understand thoroughly the national character it expresses so completely. Meanwhile, those of us who needed no Armageddon to draw our attention to it, claim that on the score of originality, technical finish, clarity, brilliance (of a somewhat hard kind, perhaps), variety in mood and expression, skilful use of the resources of the organ in detail rather than bulk, and disregard of convention, the modern French School is second to none in vitality and importance.

Certainly we organists must be grateful to it for having raised the status of our instrument and its music. For a couple of generations after Bach's death, the best organ music was well below the standard of contemporary work in other departments of the art. In Germany, despite Max Reger and Karg-Elert, the balance is not yet redressed. But it can hardly be denied that the best organ works of Widor, Franck, Boëllmann, Vierne, and Jongen are as representative of modern France as the music of Debussy, Ravel, or Dukas. We shall be able to adapt the remark to England when our rising composers begin to see that it is better to write organ music which is sold, played, and heard, than orchestral works which are (perhaps) played and heard once, and not sold.

* The terms 'new' and 'old' refer here to the composers' style rather than period; for example, that brilliant player Bonnet, though still a young man, belongs rather to the Guilmant school, and his works, in spite of a sprinkling of up-to-date chords, are really less modern in idiom and feeling than those of Franck, Widor, or even Boëllmann, who died twenty years ago.

PURCELL AND ITALIAN MUSIC.

Mr. W. Barclay Squire writes: In the preface to his 'Sonatas of Three Parts,' which Purcell published in June, 1683, the composer claimed that in his work he had 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters.' It has always been a matter of conjecture as to whom this passage referred and what were the prototypes of the sonatas. Inspired by a passage in Burney, many writers have imagined that Purcell imitated Bassani. Mr. Fuller Maitland conjectured that Vitali was his model, and at one of last season's meetings of the Musical Association Sir Frederick Bridge made a strong appeal on behalf of Nicola Mattei, while Sir Hubert Parry (on the same occasion) brought forward the name of G. B. Bononcini—probably a slip of the reporter of the discussion for G. M. Bononcini, whose 'Sonate da Camera' appeared in 1667. There is a good deal to be said both for and against all these names, but my present object is to draw attention to the overlooked fact that there exists a statement by Purcell himself as to at least one Italian composer whose works he had studied. After the issue of the eleventh edition of John Playford's well-known 'Introduction to the skill of Musick,' his son Henry placed the work in Purcell's hands for revision. The result appeared in the twelfth edition, issued in 1694. A collation of the two editions appeared in the sixth Quarterly of the International Musical Society, which showed what extensive alterations Purcell made in the work. The latter part, especially, is almost entirely new, and in the section on Fugue there occurs the following passage referring to Italian Sonatas. Speaking of fugues in double descant, Purcell says: 'Of this sort, there are some Fuges used by several Authors in *Sonatas*; a short one I shall here insert of the famous *Lelio Calista*, an Italian' (five bars of three-part music follow). This reference has, I think, been generally overlooked, and the name of Lelio Calista, 'famous' as he was to Purcell, is scarcely to be found in any of the usual books of reference: while, so far as I know, no manuscript nor printed Sonatas by him exist in any foreign library. It is all the more curious that in England there should be at least three libraries which contain them in manuscript. At Christ Church there were (according to the old catalogue) eleven Sonatas in three parts, though Mr. Arkwright in his Catalogue (1915) has only found two complete Sonatas and various extracts. At the Bodleian there are nine attributed to 'Lilli Colista'), and in the British Museum (Add. MS. 33236) there are ten for three parts and one for four. The Museum MS.—the only one which I have examined—does not contain the example quoted by Purcell in his edition of Playford, but it is extremely interesting as showing what is evidently the prototype of Purcell's 1683 Sonatas—especially as two of the Sonatas contain Canzone, a form which is noticeably absent from Vitali, but of frequent occurrence in Purcell's Sonatas and Overtures. Who, then, was this 'famous' Lelio Calista? There seems to have been a family of musicians of the name settled in Rome from the middle of the 17th to the middle of the 18th century. The earliest who can be traced—probably the composer of the Sonatas—was a Lelio Calista or Colista who is mentioned in Kircher's 'Musurgia' (l., p. 480, Rome, 1650) as 'insignis Cytharæodus, et verè Romanæ urbis Orpheus D. Lelius Colista, juvenis moribus, ingenisque vivacitate spectabilis,' from whom Kircher prints two four-part examples 'Pro Symphonia Testudinum, seu Liutorum.' In 1707 a Domenico Colista was president of the Instrumental Section of the Academy of St. Cecilia

in Rome; in 1729 and 1730 a Lelio Colista was president of the 'Maestri' Section of the same Academy, and in 1733-34, 1743-44, and 1753-54 the same post was held by a Matteo Colista; in 1770 Burney, when in Rome, heard a Signor Colista perform on the organ of St. John Lateran. How Lelio Calista's Sonatas found their way to England and why they have entirely disappeared from Italian collections must remain an unsolved problem. But the fact that they were evidently known in this country and familiar to Henry Purcell must be my excuse for troubling you with this letter.

British Museum,

March 19, 1917.

Occasional Notes.

'R. T.,' the able musical critic of the *Glasgow Herald*, whose miscellaneous column we always read with interest, writes thus (March 3) about opera:

The word 'operatic' is often used in the sense of absurd, artificial, stilted, insincere. The atmosphere of opera is charged with sentiment, and its people are expansive. Your strong, silent man, beloved of a certain type of British novelist, would be of no use in opera. He would refuse to gesticulate and roll his eyes. In the garden of Marguerite, as in the grove of Venus, he would feel uncomfortable without his bowler hat. If the heroine turned up after he had thought her dead, he would not say, like any self-respecting operatic hero, 'Is it a veesion?' or 'Heavens! what see I?' or 'Oh, joy! oh, rapture!' He would probably ask her bluntly where she had been. He would not waste time telling us at ten minutes' length that he was going forth to the fray, nor would he invite our tears over a possible fatal wound for himself. He would not know that in opera the fuss you make over what you are going to do is more important than your actual deed. In short, the strong, silent man would be impossible. Nor would the 'modern' woman be much better. Operatic heroines are generally of the clinging variety, fond and foolish and easily deceived. They can be vigorous enough as with arms outstretched to the gallery they unpack their hearts in song. But they are incurably romantic, and see life from only one angle. Perhaps the word 'romantic' explains it all. Opera is romance conventionalised and highly coloured.

It is an interesting little fact—interesting specially to musicians—that Prince Lvov, one of the leaders of the great Russian Revolution, should belong to the same family as the Lvov who composed the Russian National Anthem, the glorification of Tsardom. The Anthem has not, at the time of writing, been officially deposed; but we gather from the reports which appear in this country that its place has been taken by revolutionary songs—some specifically Russian, some international. It will no doubt be necessary to create a new song for the new nation, and it will be an enviable task for those who are charged with it. As a rule, National Anthems made to order are not successful: such things should be a spontaneous growth. A few months ago the German government offered a prize for the words and music of a national hymn for the 'Independent State' of Poland, and we have not yet heard with what result; but unofficial musical Germany was sceptical about it.

The war has not interfered with A BEETHOVEN the indefatigable industry of FIND. German antiquaries. Theodor von

Frimmel, the well-known Beethoven scholar, has discovered a hitherto unknown composition of Beethoven. It was known that Beethoven had collaborated in Stark's 'Pianoforte School' which

was published in 1820, and had contributed some of the Bagatelles (Op. 119) to it; but the presence of the piece now unearthed has hitherto been unsuspected. It is, we are told, a movement bearing a resemblance in many respects to the Finale of the Pianoforte Concerto in C minor, but differing so much in many important features that it deserves to be regarded as an independent piece; in any case, a comparison of the two cannot fail to be of interest. The new find is republished in the periodical *Der Merker*, which the curious could probably obtain (without infringing the Defence of the Realm Act) from Holland or Switzerland.

A correspondent sends 'more critical "artistry"' from a daily journal published in the far, far North:

Mrs. Burnett, in the extremely difficult technique of Max Bruch's Violin Concerto in G minor, made a most superb essay. The Adagio and Allegro energico movements were negotiated with excellent results. All through this artist showed her wonted form of tunefulness, breadth of movement, and artistry of expression.

Two veritable written answers given at a recent examination in musical history:

Question: Name one of the chief works of Dvorák?

Answers: 'The Sceptre's Pride'; and
'The Sceptre's Bride.'

Church and Organ Music.

WORCESTER CATHEDRAL.

On March 15 a war memorial service was held in this Cathedral. The occasion was made notable by the inclusion of Elgar's 'For the Fallen' in the service music, and by the presence of the composer to conduct. The Cathedral choir combined with the Festival Choral Society to form the choir. The performance had a special interest in that it demonstrated once more that this deeply impressive and poignant work can be given with some approach to adequateness with organ accompaniment in place of the orchestra, and the fact that Sir Edward Elgar conducted gave a sanction to the arrangement. It should be stated that in addition to the organ, the drummers of the King's School O.T.C. played with great effect, especially in the 'stanza

Solemn the drums thrill: death august and royal
Sings sorrow up into immortal spheres.

The apt association of organ and drums in certain music is very striking, and was finely exemplified on this occasion. Miss Carrie Tubb was the soloist, and she sang with much dignity and pathos. The choir had been trained with skill and sympathy by Mr. Ivor Atkins, who at the performance played the organ with his customary ability and power of adaptation. Besides Elgar's work, the musical part of the service included Bach's Motet 'Jesu, priceless Treasure.' The congregation was an enormous one, and included the Deputy-Mayor, the High Sheriff, and nearly all the members and officials of the Corporation.

MEMORIAL TO DR. E. H. THORNE.

The Rector and Churchwardens of St. Anne's, Soho, suggest that a permanent memorial of the work of the late Dr. E. H. Thorne, as organist and choirmaster for twenty-five years, should be placed in the Church. It is proposed that a tablet, with a suitable inscription, should be erected near the organ. Dr. Thorne's fame as an exponent of Bach was world-wide. Many thousands of people have attended the Church to hear Bach's Passion Music, the 'Christmas'

Oratorio, and the Bach organ recitals. It seems fitting therefore that his memory should be a permanent treasure in the Church where he worked so long and faithfully. Donations should be sent to the Rev. G. C. Wilton, 28, Soho Square, London, W. Dr. Thorne died on December 26, 1916. An obituary notice appeared in our February number (p. 68).

A series of historical organ lecture-recitals of exceptional interest has just been given by Mr. Clarence Dickenson at the New York Union Theological Seminary. The following were the subjects: (1.) 'Music at the Court of Louis XV. (vocal and instrumental items by Couperin, Clérambault, Daquin, Rousseau, Aubert, Montclair, and Gluck). (2.) 'Music at the Court of Frederick the Great' (Marburg, Graun, Frederick the Great, C. P. E. Bach, Kirnberger, Quantz, J. S. Bach—the 'Musical offering'). (3 & 4.) 'The Influence of Heresies on the Music of the Church' (a selection from Minnellies and Mastersingers Lieds, Clement Marot, Palestrina, Litzau, Smetana, Luther, Hans Sachs, Vulpus, Bach, Mendelssohn, &c.). (5.) 'Tonality' (Greek Song, A. D. 1, Plainsong, Huchald, Pachelbel, Bach, Adam de la Halle, Caccini, Monteverdi, Old Scotch Song, Ravel, Debussy, Stravinsky, Ornstein, and Wagner). Not often in one recital are the hearers allowed to range from a Greek song of A. D. 1 to Ornstein! And how many organists have played the great six-voice Fugue that Bach wrote and laid at the feet of Frederick? Perhaps one of our English recitalists will give one of John Sebastian's more hackneyed works a rest in favour of this monumental and historic piece.

There was a very large gathering at the Church Music Conference at St. Mary's, Primrose Hill, on March 17, the building being practically filled. The Rev. A. S. Duncan-Jones, the vicar, in opening the proceedings, invited those present to make the occasion a real conference by asking questions, an invitation which was accepted by many. Mr. Martin Shaw spoke on Merbecke's Communion Service, and Mr. Geoffrey Shaw on 'Hymn-singing, and the people's part therein.' An interesting feature was the performance of a selection of Discants to popular hymns, from a collection entitled 'The Tenor Tune-book,' now in the press. Illustrations were admirably sung by the choir of St. Mary's.

Organ music plays an important part in a series of Sunday evening meetings held at the City Hall, Glasgow. The programme of miscellaneous music and addresses is preceded by a half-hour recital by Mr. J. Seymour Halley. We have looked over with interest a batch of programmes, and are pleased to see that Mr. Halley has confidence in the appeal of the best music. Thus, his programmes are drawn from Bach, César Franck, Widor, Saint-Saëns, Boellmann, Mendelssohn, Gade, Handel, and Guilmant, with transcriptions from Liszt, Wagner, Schubert, Tchaikovsky, Arensky, Grieg, Schumann, &c. (but where are the Englishmen?). It is worth noting, that complete Sonatas and Suites are evidently not caviare to the general. We should add that the subsequent concert is also on a good level. The audiences average 4,000. Excellent!

Dr. Frank Bates, organist at Norwich Cathedral, addressing at Ipswich the Eastern Section of the Incorporated Society of Musicians, said that a greater degree of simplicity in the music in Church services would not be a bad thing, for the parish church had been trying to copy the cathedral too much. The functions of the two were entirely different, the cathedral being the passive form of worship, and the church the active congregational form. Unfortunately Matins and Evensong formed the main portion of public worship, and that was one cause of empty churches. Of all forms of music chanting was most difficult for the congregation, and in the village churches the most congregational parts of the services were the Communion Service, Litany, and hymns. At present they had got into a groove, and the sooner they got out the better.

The annual service arranged by the Executive Committee of Teachers' Associations for members of the teaching profession will take place at St. Paul's Cathedral on

Ascension Day, at 6.0 p.m. All teachers, elementary and secondary, are cordially invited. The Rev. Canon Newbolt will preach. A choir of men and women is being organized, and those willing to help are asked to write to Mr. Alan May, 31, Bonham Road, Brixton, not later than April 14.

Dr. Eaglefield Hull played at Huddersfield Parish Church on March 11, Wagner's 'Mastersinger' Overture, Lemare's Madrigal, Mendelssohn's first Sonata, Schumann's Sketch in C major, Coleridge-Taylor's March from 'Herod,' Hollins's 'Spring Song,' Bonnet's 'Caprice Héroïque,' and his own arrangement of the Volga Boat-song. The collection, which realized £6 15s., will be given to the Organists' Benevolent League Fund.

On March 1, Dr. Churchill Sibley gave a lecture before the I.G.C.M. at 18, Berners Street, on 'Handel at Canons,' with musical illustrations.

Pergolesi's 'Stabat Mater' will be sung at St. John's, Wilton Road, at 8.0 p.m. on Good Friday, accompanied by the Church Orchestral Society.

ORGAN RECITALS.

Mr. Albert Orton, Walton Parish Church—Prelude and Fugue in A minor, *Bach*; Imperial March, *Elgar*.

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Allegro Maestoso, *Lyon*; Three Pieces, *Gade*; Sonata No. 2, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*.

Mr. Henry Coleman, Derry Cathedral—Solemn Melody, *Walford Davies*; Andante, *Schubert*; Fugue in B minor, *Bach*.

Miss E. Bowman, Parish Church, Barkway—Allegro Vivace (Symphony No. 5), *Widor*; Scherzo in B flat, *Wolstenholme*; Fantasia and Fugue, *Best*; Toccata in D minor, *Renaud*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—(four recitals)—Impromptu, *Alcock*; Prelude and Fugue in B minor, and Sonata in E flat, *Bach*; Prelude and Fugue in C minor, and Sonata No. 4, *Mendelssohn*; Canonet and Caprice, *Bernard Johnson*; Caprice Orientale, *Lemare*.

Mr. Henry Riding, St. Alphege, London Wall—(two recitals)—Theme and Variations, *F. E. Gladstone*; Elegy, *Parry*; March in B flat, *Silas*. At St. Andrew's, Leytonstone—Minuet, *Handel*; Allegro, *Dupuis*.

Mr. G. Virgil Dawson, St. John's, Bradford—Symphony in C minor, *Holloway*; Scherzo-Fugue, *Lemare*; Toccata in F, *Bach*.

Mr. Reginald Rose, St. Olave's, York—Prelude and Melody, *Rachmaninov*; Echo Rustique and March, *Rebikov*; Meditation and Kieff Processional, *Moussorgsky*; 'Finlandia' (Collection for St. Dunstan's Hostel, £20.)

Mr. James M. Preston, St. George's, Jesmond—A Ground, *Alan Gray*; Sonata No. 1, *Harwood*; Concerto, *Avison*; Capriccio, *Haigh*; Fantasia and Fugue, *Best*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—Andantino and Pièce Symphonique, *Usher Frank*; Symphony No. 4 (three movements), *Widor*; Impromptu, *Lyon*; Marche Russe, *Schminke*; Carillon, *Faulkes*.

Mr. Harold M. Dawber, St. George's, Stockport—Prelude on 'St. Michael,' *John E. West*; Canonet, *Bernard Johnson*; Finale (Pièce Symphonique), *Frank*.

Mr. F. Gostelow, Wesleyan Church, Dunstable—Occasional Overture, *Handel*; Choral No. 3, *Frank*; Overture No. 1, *Hollins*; Allegretto, *Wolstenholme*; Suite No. 1, *Driffill*.

Mr. Vivian Stuart, St. Peter's, Glasbury—Spring Song, *Hollins*; Fantasia and Fugue, *Parry*; Epilogue, *Wolstenholme*; Triumph Song, *Baynon*; Solemn Melody, *Walford Davies*.

Mr. H. Bylin, St. Giles, Cripplegate—Allegro Cantabile (Symphony No. 5), *Widor*; Angelus, *Tomlinson*; March, *Wagner*.

Dr. Alan Gray, at Trinity College, Cambridge—(Lent Term Recitals), Fantasia in F minor, *Mozart*; Sonatas Nos. 1 and 5, *Bach*; Rhapsody No. 3, *Saint-Saëns*; Sonata No. 13,

Rheinberger; Prelude, Aria, March, and Prelude 'Through the night of doubt and sorrow' (MS.), *Gray*; Legend, *Vierne*; Meditation, *Hillemacher*; Prière and Grande Pièce Symphonique, *Franck*; Choral, *Boëllmann*; Preludes on 'Vexilla Regis' and 'Pange Lingua,' *Bairstow*.

Mr. H. C. Tonking, at St. Stephen's, Walbrook—Fantasia and Toccata, *Stanford*; Fugue in D minor, *Charles Steggall*; Fantasia in F, *Best*; Air varied and Fugue, *Smart*; Allegro Moderato, *Hopkins*; Sonata in C, G. A. Macfarren. At Royal Albert Hall—Fantasia and Fugue, *Parry*; Toccata in F, *Widor*; Allegro Moderato, *Hopkins*.

Mr. J. A. Meale, at Central Hall, Westminster (four recitals)—'Finlandia'; Pastoral, *Chaminade*; Fugue in E flat, *Bach*; 'Unfinished' Symphony; Allegro Cantabile and Toccata, *Widor*; Scherzoso and Passacaglia (Sonata No. 8), *Rheinberger*; March for a Church Festival, *Best*; Madrigal, *Lemare*.

Mr. Harold E. Darke, at St. Michael's, Cornhill (four recitals)—Three Choral Preludes, *Parry*; Choral No. 3, *Franck*; Idylls Nos. 4 and 5, *Alan Gray*; Chaconne, *Purcell*; Rhapsody, *Harvey Grace*; Prelude and Fugue C minor, *S. Wesley*. At St. Giles's, Cripplegate—Pastorale and Toccata, *Stanford*; Fantasia F minor, *Mozart*.

Mr. Herbert Gisby, at St. Thomas's, Regent Street (four recitals)—Sonata F sharp, *Rheinberger*; Fantasia, *Best*; 'Holsworthy Church Bells,' *Wesley*; Triumphal March, *Lemmens*; Fantaisie Rustique, *Wolstenholme*; Fugue E flat, *Bach*; Two Sea-Pieces, *MacDowell*; March B flat, *Silas*.

Mr. Arthur Egg, at Toronto University—Fantasia and Fugue, *Parry*; Larghetto F sharp minor, *Wesley*; Choral Preludes by *Bach*, *Brakns* and *Karg-Elert*; Allegro from Symphony No. 6, *Widor*. At Christ Church Cathedral, Montreal (two recitals)—Two Choral Preludes, *Parry*; Allegro and Cantabile (Symphony No. 2), *Vierne*; Sonata No. 1, *Guilmant*; Three Choral Preludes, *Karg-Elert*; Legend, *Dvorák*.

Mr. W. Crotch, at St. John's, Bridgetown—Prayer, *Borowski*; Homage Hymn, *Rowley*; Prelude Lyrique, *Ferrari*; Scherzo (Symphony No. 1), *Lemare*.

Mr. Allan Brown, at Crystal Palace—Toccata, *Widor*; Moonlight, *Lemare*; Overture, 'William Tell,' At Tooting Central Hall—Allegro ('Cuckoo and nightingale'), *Handel*; Festive March, *Smart*; Fantasia on 'O Sanctissima,' *Lux*; Gothic Suite, *Boëllmann*.

Mr. Edward Stephenson, at St. Margaret's, Westminster (four recitals)—Sonata No. 5, *Guilmant*; Suite No. 1, *Borowski*; Sonata No. 8, *Rheinberger*; Sonata No. 2, *Merkel*; Pièce Symphonique, Prayer, and Prelude, Fugue and Variation, *Franck*; Preludes and Fugues, A minor and B minor, and Fantasia and Fugue, G minor, *Bach*.

APPOINTMENTS.

Mr. Duncan W. Dgarle, organist and choirmaster St. Luke's, Battersea.

Mr. George Leake, organist and choirmaster, the Mother Church of St. Mary, Southampton.

Mr. John Pulein, after thirteen years' service at St. Peter's, Harrogate, has been appointed to succeed Mr. G. T. Pattman at St. Mary's Episcopal Cathedral, Glasgow.

Correspondence.

MUSIC-STUDY IN THE BELGIAN ARMY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A music library is being formed in connection with the Belgian Army with the threefold object of: (1) Studying the best music of the Allied Nations; (2) spreading a knowledge of the same; (3) acting as a bureau of information and reference for musicians wishing to perform such music.

The library will contain a section devoted to liturgical music set to Latin texts, and another section devoted to secular music.

I have been asked to assist in the selection of liturgical music by British composers past and present: Masses, Motets, &c., suitable for use in the services of the Catholic Church.

For the honour of British musical art and the greater benefit of Belgian music students, it is of importance that none but the best British liturgical music of the 16th and 17th centuries, as well as of later periods, be selected.

I therefore appeal to all British publishers and composers of Catholic Church music to forward me specimens of their publications for inspection.

As the means at my disposal are small, I trust that publishers will grant liberal terms, in order that the scheme may have the greatest possible measure of success. I hope that some, in their generosity, will go farther, and present copies of their publications.

Any information and suggestions about publishers, compositions, prices, &c., from musicians interested in the scheme will be gratefully received.—Yours faithfully,

JOSEPH BELLENS,

Laureate, Mechlin School of Church Music.

1, Violet Villas,

O'Connell Avenue, Limerick.

Obituary.

We regret to record the following deaths:

JOHN RADCLIFF, the celebrated flautist, on March 3, aged seventy-five. He was born at Liverpool in 1842, and at the age of twelve he played his first flute solo at Birkenhead. A year later, in 1855, he performed at the Crystal Palace Concerts. In 1857 he came to London, and entered the Royal Academy of Music, where he studied under B. Wells and J. Richardson for flute, Walter Macfarren for pianoforte, and G. A. Macfarren for harmony and composition. In the following year he was elected an Associate of the Academy, and eventually became a Fellow of, and a professor in, his musical *alma mater*. In 1868 he accepted an engagement from Sir Michael Costa as principal flautist at the Royal Italian Opera, Covent Garden, and for fifteen years he never missed a performance. He left Covent Garden to go to Australia. There he married the well-known singer Madame Pauline Rita, and together they toured throughout Australia and New Zealand. Mr. Radcliff formed a unique collection of ancient and modern flutes and reed instruments, including Pandean pipes, the argheel, Indian snake-charmer's magdona, a Chinese flute, a Zulu or nose-pipe. Returning to London, he resumed his place at the Opera, where he remained for twelve years. John Radcliff was an agreeable conversationalist and a cultured gentleman. His friends included many of the leading members of the musical profession of his time. He was an honoured member of the Savage and other clubs, and for years before his death he was a member of and a teacher in Trinity College, London. Madame Pauline Rita, his wife, survives him, but unfortunately during recent years she has been afflicted with blindness.

CHARLES REYNOLDS, on March 14, at Manchester, aged sixty-six years. He was a remarkably fine oboe player. He joined the Hallé Orchestra in 1871, when he was twenty-one years of age, and remained chief oboist until his retirement last year. Dr. Richter said he was 'the first of living performers.' Mr. Stanley Withers (in the *Manchester Guardian*) says that when Dr. Richter heard Mr. Reynolds at a Covent Garden rehearsal play the *Cor anglais* solo at the beginning of the third Act of 'Tristan,' he stopped the orchestra and said: 'Of all the many oboists in the world I have heard play that solo, you alone, Mr. Reynolds, play it as Wagner wrote it. Till now they all tell me that to play it as it is written is impossible. You have played it. It was wonderful.' Mr. Reynolds used to explain that though he breathed all the time through his nose, he kept a sort of reservoir of wind in his cheeks, and by this means could sustain a note indefinitely. For many years Mr. Reynolds conducted the New Brighton Tower Orchestra.

The REV. HENRY EDWARD HODSON, at the end of February, in his seventy-fifth year. He composed a setting of 'The Golden Legend,' in cantata form, years before the poem attracted the attention of Arthur Sullivan. He began the work in 1865, and it was published by Messrs. Novello in 1880. He also composed service music that has had some vogue.

THOMAS HUTCHINSON, MUS. D. OXON.

There appeared in our issue of last month the announcement of the death of Dr. Thomas Hutchinson, of Darlington. The passing away of one who occupied a prominent position in the world of music in the North of England, and who was held in the highest esteem and affection by a wide circle of musical friends, needs no excuse for a further reference to his career. The main facts of his life can be stated in a few words. He was born at Sunderland on April 23, 1854, and in 1871, at the age of seventeen, received his first musical appointment as organist and choirmaster of St. Paul's Church, Hendon, Sunderland, of which Canon Mathie, D.C.L., was the rector. A few years later he exchanged this appointment for a similar position at the Parish Church of Silksworth, near Sunderland, and there he remained for about twenty years. He took up the duties of organist and choirmaster at the Parish Church, Darlington, on Trinity Sunday, 1896, and this appointment he held until the day of his death. He studied chiefly under Dr. Philip Armes, organist of Durham Cathedral, and Dr. William Rea, of Newcastle-on-Tyne. In 1878 he married Louisa Appellina Scott, daughter of Dr. John Scott of Hanley, Staffordshire. In 1879 he took the degree of Bachelor of Music at Oxford, and proceeded to the degree of Doctor of Music in 1894. In 1895 he was appointed an examiner for the I.S.M., and he held the honorary appointments of local representative of the R.A.M. and local examiner of the R.C.M. He was an active Freemason, and had filled the offices of Grand Organist for the Province of Durham, and Master of the Londonderry Lodge, Sunderland.

Dr. Hutchinson specialised in voice-training, upon which subject he wrote a very interesting and instructive treatise. He also devoted much of his time to composition, in which he was very successful, several of his anthems having deservedly achieved a wide circulation, while his songs obtained very considerable popularity. Although of a modest and retiring disposition, he exercised a remarkable influence for good upon all who came in contact with him, and will long be remembered by his many friends and pupils. With the musical attainments and qualifications which he possessed, he would worthily have filled more important positions than those which he held, but he was a man who formed strong attachments and was happy in peaceful surroundings. It was this characteristic which led him to spend the best years of his life in the small country parish of Silksworth—to the vicar and Church of which he was devoted,—regardless of any consideration as to his own advancement in his profession.

He will be greatly missed in Newcastle and Sunderland, where he was most actively engaged in teaching, and in Darlington, where he lived for the past twenty years.

In our notice of the late Dr. Sinclair (p. 117, March number) the year of his birth is inaccurately stated in the third paragraph. The date at the head of the notice, October 28, 1863, is correct.

THE RÔLE OF OTELLO (VERDI).

BY ARTHUR NOTCUTT.

There are many difficult tenor rôles in opera, but among these is one that stands out as pre-eminently so, namely, that of Othello in Verdi's opera of that name. It makes specific requirements of the singer that few other parts do, irrespective of the voice for which they are written. In the first place, he must possess a commanding physique, for no small-built man, however vocally gifted, could hope to make a convincing representative of this character. Secondly, he must have a voice of phenomenal range and power, and certain qualifications in addition as a character-actor. It is hardly surprising, therefore, that only a few opera singers add this part to their repertoire, and some, moreover, who possess the necessary qualifications, do not attempt it. The most striking example of this is Caruso, who has never sung this part, and the reason for this is perhaps not far to seek. Caruso is the greatest lyrical and dramatic tenor that this age has known, and has enjoyed a popularity that places even Jean de Reszke in the shade. It is possible and even probable that were he to attempt this enormously difficult

part that the public would expect more from him than even he would be capable of giving. Yet he is admirably fitted for it, vocally and physically, but he is hardly likely to make the attempt now that he has passed the zenith of his career.

It is probably owing to the great difficulty of finding a singer who can do full justice to the title-rôle, that has prevented this opera from obtaining a permanent place in the répertoire of the leading opera houses. It is assuredly one of the most beautiful Italian operas, and considering the extreme popularity of modern Italian opera with the English public during the last ten years or so (witness the favour bestowed on the Puccini works) its London performances numerically have been quite out of proportion to its intrinsic worth. It is however a sign of our progressiveness in matters operatic that of late it has been given a considerably more prominent place than heretofore.

Since the first performance of the opera in London in 1889, there have been only seven representatives of the part—comprising three Italian, two French, one Czech, and one English. They are, Tamagno (the original creator of the rôle), Zenatello, Zerola, Alvarez, Franz, Slezak, and Mullings. Each of these singers, with a style and individuality of his own, has presented to the student of this opera a highly interesting study in characterization.

If one examines the score of the opera and reads carefully through the part, he cannot fail to be struck with the enormous vocal difficulties it presents. Otello makes his entrance a few minutes after the opera has been in progress, and before he has had time to accustom himself to his surroundings has to deliver a sustained passage of twelve bars known as the 'Esultate.' It must be sung with clear and vibrant tone, and triumphant emphasis—and it bristles with high A's! (Verdi in his later works had scant respect for difficulties in his tenor rôles, as also witness 'Celeste Aida' at the very commencement of 'Aida'). It has been said by reliable authorities that this passage, situated where it is, is more difficult to sing than all the rest of the work. Later in the Act is a love duet of singular beauty demanding from the tenor lyrical singing of the highest order. In the second Act, Otello has to deliver the numerous volcanic outbursts of fury for which the character is noted, continuing with much difficult concerted music until the magnificent culminating duet with Iago is reached. The third Act presents less difficulties save for the beautiful monologue, which requires a rare art, and the trying scene before the Senate. In the concluding Act, exquisite lyrical singing is again required, reaching its climax in the overwhelming death scene.

FRANCESCO TAMAGNO, 1851-1905.

The greatest representative of the part was undoubtedly Tamagno, who sang in the *première* of the opera at La Scala, Milan, in 1887, and again on the occasion of its first London production at the Lyceum Theatre two years later. He also appeared in the part at Covent Garden in 1895, under Sir Augustus Harris's régime, and again on various occasions in subsequent years. Gifted by nature both vocally and physically, he presented an interpretation of the Moor that none can hope to excel. His upper notes had a metallic ringing tone that enabled him to do full justice to Otello's violent exclamations of rage such as 'Sangue!' &c., and also the noble 'Ora per semre.' His remorse after the murder of his wife, and the subsequent death scene, were sung with a perfect sense of the artistic and freedom from exaggeration. He had the inestimable advantage of having as his companion in the part of Iago, on many occasions, the great baritone Victor Maurel, the two artists forming a combination that was in every respect ideal. His name will assuredly go down to posterity whenever this opera is mentioned.

ALVAREZ.

Next in order of appearance is the Frenchman Alvarez, who sang in 1903. His reading was considerably more restrained than that of Tamagno, and it was in the love duet in the first Act and the sustained music at the close of the opera that he found his best moments. His voice was of beautiful quality, and sufficiently powerful to make the dramatic scenes impressive, if they failed to grip the listener as did Tamagno. He was a highly esteemed artist, and Otello was without doubt one of his most convincing impersonations.

Owing presumably to the inability of the Covent Garden Syndicate to secure a suitable tenor, the opera was shelved for five years. During the interim, however, a performance had been announced in the autumn season of 1906, when a young Spanish tenor named Francheschini, who had scored a success as Rhadames, was announced to sing the title-rôle. Unfortunately the performance fell through, no reason being vouchsafed by the authorities.

ZENATELLO.

The next production took place in 1908, and the part of the Moor was sung by Zenatello, an Italian tenor, whose name will be familiar to all who attended the opera house during the Italian seasons. He first made his début in this country in an autumn season as a lyrical tenor, coming with high credentials from La Scala, Milan, whose favourable verdict was thoroughly endorsed by London audiences. Though of a lyrical quality he showed that he was capable of interpreting certain dramatic rôles, and when he reappeared in 1908, it was as principal tenor in the 'Grand' season to fill the gap caused by the inability of the directors to secure the services of Caruso. In essaying these heavy rôles, it was noticeable that his tone had developed wonderfully both in richness and volume, but with it the charm of his lyrical singing had deteriorated. His début as Otello was awaited with intense interest, and his experiences that night are hardly likely to be forgotten by the singer himself, or by those of the regular opera-goers who were present on that occasion. The young tenor was obviously nervous, evidently feeling that much was expected of him. He made a superb commencement, singing 'Esultate' with a wealth of tone, dramatic fervour, and prodigality of voice at which the audience broke into such a round of applause that the music was inaudible for the next minute or so. It was a marvellous achievement, but he had to pay the price; it was evident before the conclusion of the Act that he was singing under great difficulties, and during the second Act a severe attack of hoarseness overtook him. During the intervals doctors sprayed his throat, and before the commencement of the third Act, the kind indulgence of the audience was asked on his behalf, for he pluckily resolved to continue the rôle, or the opera must have been ended then and there. Thus encouraged, he succeeded in carefully husbanding his resources during that Act, and by the time the final Act was reached, he had almost recovered his voice. He achieved a veritable *tour de force* in the death scene—his restrained singing and the intensity of his acting rousing the house to great enthusiasm. At the end of the opera he was accorded an ovation that has fallen to the lot of few tenors—it was a fitting testimonial to an exhibition of pluck and self-control that has rarely been witnessed on the operatic stage. He sang the rôle on four subsequent occasions that season, each time with superb results, and wisely refrained from again attempting the limitless power he expended on the 'Esultate' on the first night.

SLEZAK.

The following year, another new Otello appeared, the rôle being allotted to Slezak, a Bohemian tenor, who had hitherto been heard in this country as a Wagnerian singer. Commanding in height and powerful of voice he possessed great natural advantages for the part, but he was somewhat of a disappointment. Nevertheless he had many undeniably fine moments, notably in the dramatic passages, which were delivered with great force and decision. He failed, however, in the great climaxes, owing to his head notes lacking resonance. His interpretation of the character was full of clever touches, and on the whole he was more successful dramatically than vocally. He gave one the impression that he was hardly at his ease singing in the Italian tongue, but he proved himself an artist of great distinction.

ZEROLA.

Only one performance was given in 1910, when the part was undertaken by an Italian, Zerola. He had a fine natural voice, but had neither the vocal training nor intelligence required for such a rôle as Otello, and he failed to come up to the required standard.

FRANZ.

Four years elapsed before the opera was again mounted, the part on this occasion being allotted to the Frenchman Franz, who had previously scored a great success in such

parts as Samson, Romeo, &c. His Otello proved to be a real triumph, and he is many ways the most satisfying exponent of the character since Tamagno. His upper voice has not the wonderful richness and ring of Zenatello, but it entirely answers all demands, while his middle register and sustained singing are infinitely better than the Italian tenor's. His interpretation was imbued with a bigness of style that gave it a distinctive character. He was at his best in the second Act, particularly in the fine closing duet, in which he achieved a magnificent climax. He did ample justice to the heavy demands of the music without in any way forcing his voice. It was without doubt an embodiment that was on the highest plane of excellence.

FRANK MULLINGS.

Since 1914, London has been without its regular opera season, but Sir Thomas Beecham, with his characteristic enterprise, has not allowed this opera to fall into neglect. It was performed in its original tongue, and brought forward an English representative of Otello in Frank Mullings, who proved an adequate interpreter of this colossal difficult character. In point of voice he could not of course hope to compare with such singers as Franz, Zenatello, &c., but his reading was instinct with high intelligence—in other words, he is what might be termed a 'brainy' singer, thus compensating for any vocal shortcomings. On the other hand, it must not be assumed that the music was entirely beyond him, for such is certainly not the case, as the lyrical passages were sung with artistic feeling and beauty of tone. His delivery of the monologue in the third Act, and his sustained singing in the final scene, were worthy of many tenors with great reputations. It is indeed satisfactory that we have an English tenor who is capable of sustaining this part, and to Mr. Mullings may be accorded a well-deserved compliment on his success.

Despite the excellent translation, 'Otello' is an opera that can hardly be satisfactorily performed in English. It is therefore chiefly to French and Italian tenors that we must look to worthily uphold the traditions of this great rôle.

MUSIC IN PARIS.

BY PÉTRO J. PÉTRIDIS.

The representation of the 'Quatre Journées' of Alfred Bruneau marks an epoch in the musical activity of the Opéra-Comique. It is, indeed, the first time since the beginning of the war that an important lyric scene creates a totally new work. This admirable effort is all the more meritorious, as the piece does not stoop to elicit cheers but invites the public to make an effort and rise up to its level. The grave and noble character of the 'Quatre Journées' is still more salient by its contrast with the other work performed on the same occasion; for Alfred Bruneau's poem and score are, as it seems, of dimensions rather too short to cover by themselves the three or four spectacular hours of a whole afternoon. His opera was therefore preceded by Leoncavallo's 'Paillasse', the proximity of which was of very lucky effect for Alfred Bruneau's music.

The action of the 'Quatre Journées' takes place partly in the present, partly in the future. It is made up of sentiments and sufferings of young people inspired by actual events, and their subsequent development and moral conclusion.

On a spring morning, young women are occupied in a laundry on the shore of the river Durance in a small Provençal village. Far beyond, shepherds sing, and the women's chorus answers praising the springtime that inspires young hearts with love. Jean, a youthful peasant, meets on the riverside Babet, a young girl. They knew they loved each other, for their eyes had often met when praying in the church of the Abbé Lazare, the uncle of Jean. They tell their love, and in ecstasy before the splendour of the sunny spring day they promise to marry. The Abbé Lazare gives his blessing on the young couple, and betroths them in the presence of nature.

The second Act opens on a battlefield. It is a hot summer noon of a battle day of this war. Among heaps of trampled-down crops lie motionless two men. One of them comes to himself and rises. We recognise Jean in French

military uniform. While he reads a letter from his old uncle, who speaks to him of Babet, a deep groaning is heard. The other wounded soldier raises his head and asks for water. But he is clad in German uniform. His heart, however, is friendly; he is an Alsatian by the name of Frantz. In pathetic terms he tells of the tortures he has suffered because he has been forced to fight against his brethren. Jean comes to his help, and both refreshed, they sing of victory, liberty for Alsace-Lorraine, and peace triumphant.

The third Act takes us some years forward on a calm autumn evening in Jean's farmhouse. It is vintage time. Baskets full of grapes are constantly brought in, attesting a good harvest for the year. Jean comes home from the vineyard with the Abbé Lazare, who is now very old, and with Frantz, who had faithfully followed his saviour. A few days ago Babet had given birth to a son. She comes forth to meet her husband, bearing her child in her arms. Amidst the general felicity, all sing praises for the eternity of mankind and bid the new-born a happy life. But the Abbé Lazare is overcome by so much blessing. He falls back in his armchair and expires after thanking God for calling him on such a beautiful autumn evening, and permitting him to see Jean and Babet's child.

In the fourth Act we are in dark and rough winter night. Years have gone by, and Jean, Babet, and Frantz are now old. They are gathered in a room with the children, the youngest of whom is little Mary. The torrential rain threatens an overflow of the river. Soon in fact the water reaches the walls of the farmhouse. Jean and his family take refuge on floating planks and disappear in the darkness. The last tableau represents a gloomy flooded plain. On an emerging hillock Jean, Frantz, and little Mary have sought shelter after the wreck of their improvised raft. The others have been drowned.

The most prominent impression left on the auditor of the 'Quatre Journées' is doubtless the unity of the poem and the music that interprets it. Alfred Bruneau, who is a poet as well as a musician, does not miss the chance of employing all his talents. There is no vain theatrical imagery. The elementary human sentiments are painted in simple rustic colours that show to the supercivilized men of to-day the profound philosophical meaning of birth, of love, of death. These eternal verities of human life are set forth in their original and direct contact with the seasons and the elements of nature. Springtime is love time, and sunny summer favours war. Autumn is fruitful. But winter brings upon man death and deluge. Alfred Bruneau's music more than anyone's else is well at ease with such poetic conceptions. At the very first chords one feels how passionately the author loves nature, and how masterfully he can sing of her beauties. The characteristic theme is given by the oboe while the wind instruments play in parallel sixths. The diatonic grace-notes of the melody give to it a charming pastoral air that is maintained through the whole of the first Act. The choral parts of the shepherds and the women are treated in counterpoint with few vertical harmonic cadences. This saves the choruses from falling into the heavy solemnity that characterizes the operatic style of the past century. The scene of the love duet between Jean and Babet is of purest and most intense feeling, while the sublime glorification of nature by the Abbé Lazare sheds on the whole a blissful, mystic air. Another scene equally remarkable is that of the death of the Abbé Lazare. Our emotion is calmly sustained all through the scene by broad harmonious music that lacks violent shocks and strident discords. At this point the work attains an impressive degree of biblical grandeur. To sum up, with the 'Quatre Journées' Alfred Bruneau enriches the modern French School and adds one more precious number to its dramatic repertory.

The Alexandra Palace Choral and Orchestral Society, notwithstanding depleted resources, bravely undertook to perform Bach's great Mass in B minor on March 10 at the Northern Polytechnic, and its success fully justified the venture. Mr. Allen Gill, the conductor, deserves much credit for his faith and skill. The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. John Booth, and Mr. George Parker.

MUSICAL NOTES FROM ABROAD.

THE NATIONAL SOCIETY OF MUSIC OF ITALY.

In our March issue we briefly referred to the institution of a National Society of Music in Italy, which is to voice the ideals of the modern Italian School, an ideal sufficiently indicated by the motto chosen by the founders, viz., 'Ars Nova.' This month we are able to give some particulars regarding the personality of the directing bodies, and regarding the new Society's plan of action for the immediate future. The president of the Society is the Count San Martino di Valperga, who is also president of the Royal Academy of St. Cecilia; and the general secretary is, as was to have been expected, Alfred Casella, to whom is due the credit of the idea of this Society, as has already been stated. Amongst the patrons of the Society figure Signor Bossi, the director of the Academy of St. Cecilia, Ferruccio Busoni, the noted pianist, Toscanini, and Commandator Tito Ricordi, of the great publishing-house of that name. The direction of the Society is entrusted to a select committee of fourteen persons, and there are already assured correspondents in London, Paris, Petrograd, Madrid, and New York. The scope of the Society is formulated in these terms:

- (a) To execute the works of young Italian composers.
- (b) To protect and to spread this music in Italy and in foreign countries, this latter by means of mutual exchange of artistic works with the musical Societies of those countries.
- (c) Annual edition of the more meritorious works.
- (d) The publication of an organ of artistic propaganda that shall be a guide of literary, æsthetic, and critical culture for the rising generations.
- (e) To favour in every way possible—by concerts, lectures, publications, &c., the evolution of the public taste in Italy.

The annual subscription for Associates has been fixed at line 20 (about 12s., as the exchange goes at present), and a provisional rule excludes from membership all who are not Italians, of the Allied nations, or neutrals.

The immediate plan of the Society is to organize six concerts to be given during the months of March and April in the hall of the Academy of St. Cecilia. The programmes of these concerts, besides the inedited work of young Italian composers, will include also specimens of the modern works of the Allied nations, *inter alia* the 'Chants de Mallarmé' of Ravel, the three 'Japanese Lyrics' of Stravinsky, the 'Epigraphes Antiques' of Debussy, and the three 'Petites Marches funèbres' of Gerald Tyrwhitt.

There will be organized, in addition to these six concerts, a grand orchestral concert at the Augusteum at Rome, and concerts will also be organized in the other principal cities of the kingdom.

A somewhat striking commentary upon the existing School of Italian music is afforded by the result of the National concourse, lately closed, for a Requiem Mass to be executed in the Pantheon at Rome in the course of this month, on the anniversary of the death of Humbert I. There were twenty-three entries for this concourse, and of the works presented *twenty-two were rejected* by the examining committee on the ground of their deficiencies from the point of view of form, of style, of technicality, and of religious sentiment. Only one composition was adjudged worthy of further consideration; but not even this work,—though praised for its superiority to the other works offered, its austerity of form, and more precise recognition of the 'duty' of art towards the Liturgy,—was deemed worthy of the occasion, on account of its lack of richness, variety, and just equilibrium of elements that would be necessary to constitute it a really high expression of art. The Commission, therefore, whilst awarding to this work the silver medal with the title 'Accessit,' has decided that at the commemoration of King Humbert, Palestrina's Mass shall be sung.

THE COSTANZI, ROME.

Undoubtedly the most important event in the Roman musical world which we have to chronicle this month is the grand gala given by the artists of the Opéra-Comique and of the Opéra of Paris on Saturday evening, March 3. The serata was given in order to benefit the great national Society, the Dante-Alighieri, and the cash result alone—

over 30,000 lire—would sufficiently indicate, the triumphal success of, and the splendid welcome given to, the French artists. This is not the place to chronicle the patriotic decorations of the great theatre, or the noble and aristocratic personages that figured amongst the immense audience. Suffice it to say that both the one and the other were worthy of the artistic and patriotic traditions of the Eternal City. Rather is it of more interest to English readers to know what music was performed on this truly memorable occasion, and to satisfy their curiosity a brief résumé of the programme is subjoined:

1. Patriotic Introduction:
{ 'Marseillaise,' conducted by Signor Vitale (Italian).
{ 'Juno Reale' " " " " M. Ribaud (French).
2. 'Sapho,' Massenet. Act 2, 4, 5 (conducted by M. Ribaud).
3. 'En Avant' (written and directed by Xavier Leroux).
4. 'Les cadeaux de Noël.' New Opera (directed by the author, Xavier Leroux).
5. 'La Marseillaise.' Dramatic Tableau.

The 'Sapho' of Massenet has not been sung at Rome for some ten years, so that it had somewhat of the charm of novelty. It is by no means amongst the happiest of its author's conceptions, but was evidently chosen on account of its particular adaptability to the talent of the artists, enabling them to display to full advantage the interpretative art which is properly French, and thus permitting the audience to judge of the peculiar merits of the French opera. The visitors succeeded admirably in their efforts, and great applause rewarded Mlle. Marthe Chenal, the prima-donna, together with her companions Mlles. Mathilde Saiman and Jeanne Borel, the tenor M. Charles Fontaine, and the baritone M. Raymond Gilles. The appearance of M. Xavier Leroux was a striking illustration of how the war has widened sympathies and helped to a better understanding between the Allies, as well in the artistic as in the political field, for it is not many years ago that the same illustrious director headed a movement which had for its aim to ostracise all foreign music, and particularly that of Italy, from the French theatre. The new production of M. Leroux was followed with great attention, and exceedingly well received. The music has the charm of clearness and of inspiration, is lively and rapid in its contrasts, and gains greatly by the introduction, in children's parts, of the folklore songs of Belgium and France. The evening closed in a wild scene of triumph when the prima-donna, Mlle. Chenal, sang the 'Marseillaise,' surrounded by the chorus in Alsatian costumes, and by soldiers in uniform, on a stage tastefully and artistically decorated with the flags of the Allies; and the 'Marcia Reale' and the 'Marche de Sambre et Meuse' closed a tableau that was as effective as it was inspiring.

LEONARD PEYTON.

A new opera by Puccini, 'La Rondine,' will be presented at the theatre of Monte Carlo at the opening of the Lyrical season this month.

Signor Silvio Cervi has recently held a conference at Parma on the 'Toscanini case' (see December, 1916, and January, 1917, numbers) in which he condemned the attitude taken by the Roman public. We are told that the lecture will be repeated in other cities, not excluding even the capital itself.

MILAN.

The compact signed recently in Paris, by which it was agreed that Italian and French lyric authorities should provide for an interchange of operas and artists for presentations not only in Italy and France but also in South America, is showing its utility. When 'Madame Butterfly' was given a short time ago in Paris by the Italian artists, Storchio, Garbin, and Giraltoni, the success was immediate, and now we have to record a similar success at La Scala on the part of a group of French artists from the Opéra-Comique.

The magnificent performance, which took place on February 28, embraced extracts from French operas, and constitutes the greatest success of this Scalegic season. La Scala presented the finest appearance. Notabilities were to be seen on every hand. Not one square inch was available for standing room, and expectation was at its highest. The chief curiosity was not so much the operas themselves as the French singers and how they were going to comport themselves. Comparative criticism was on the bubble, but there was soon only room for appreciation.

Délibés's 'Lakmé' was the first item. The Indian danseuse called Dourga was the attraction of the moment. The vocal part was undertaken by Mlle. Ivonne Brothier, M. Charles Fontaine, the Belgian tenor, and M. Henry Albers, a baritone of exceptional ability.

Following this came the new opera 'Les cadeaux de Noël' by the French-Italian composer, Xavier Leroux. It is descriptive of an up-to-date war episode. The music was keenly appreciated. The style is flowing, and the orchestral colour effects perfect. Local colour was obtained from themes drawn out of popular Belgian and French folk-songs. The artists were Mlles. Vallin-Pardo, Mathilde Saiman, Jeanne Calas and Anita Giacomucci, and M. Henry Albers. Next followed the second and fourth Acts of 'Sapho.' The conductor was Maestro Rabaud, the composer of a new opera called 'Maruf' shortly to be given at La Scala. The artists were Mlle. Chenal, the celebrated young soprano, and M. Fontaine, and they acquitted themselves most satisfactorily. The last notes of 'Sapho' were but gossamer when the orchestra took up that inspiring march, 'Sambre et Meuse,' of Planquette, but the greatest enthusiasm was reached when Mlle. Chenal appeared in Alsatian costume, and, supported by M. Charles Fontaine and the chorus, gave a truly French interpretation of the 'Marseillaise.' Following this came the Italian 'Marcia Reale.' Everybody was up and shouting 'Viva la Francia.' The fourth Act of Charpentier's 'Louise' closed the programme. Rabaud again conducted. Vallin-Pardo, Borel, and Albers all did well.

The proceeds of the evening will be devoted to the war fund, 'Pro mutilated in the face.'

Enormous bouquets were showered on the lady performers. Unanimous delight was expressed with the singing, and the refined acting especially appealed to the Italians. These studied qualities are often lacking in Italian artists, who seem to rely too much on their natural voices, and consider the art of acting as secondary, whereas with the French artists it is of primary importance.

E. HERBERT-CESARI.

THE MENDELSSOHN CHOIR OF TORONTO.

CONCERT ON FEBRUARY 6.

Owing to the exigencies of the war this famous Choir gave only one concert this season. This event took place on February 6, in the great Massey Hall, and the proceeds go to the Red Cross Society. As the audience numbered several thousand persons, a good sum will be realised.

Dr. Vogt included in his programme 'For the Fallen,' by Sir Edward Elgar, and 'The Chivalry of the Sea' by Sir Hubert Parry, both works being given with full orchestra.

The cost of bringing an orchestra from New York being prohibitive, some seventy players were secured in the city of Toronto under the name of the Toronto Symphony Orchestra, and from the excellent manner in which they distinguished themselves, it is to be hoped that this will become a permanent city organization. Mr. F. S. Welsman conducted the purely orchestral numbers.

Coming to the Mendelssohn Choir performances let me say at the outset that my opinions of last year were not only confirmed but considerably strengthened. That the singing this year was even better than in January, 1916, is not only my belief but the belief also of many musicians whom I heard at the conclusion remark, 'Better than ever,' 'Really wonderful,' 'The finest yet,' &c. The tone seemed if anything even richer and more resonant, and the balance was admirable. The sopranos were again characterized by that pure silvery sweetness; and the altos swam out their mellow, rich notes with unusual breadth; the tenors were always smooth in delivery and of a real blending quality; and the basses possessed a glorious and unlimited organ tone of velvety quality.

A great feature of the Choir is its mighty volume, which under the magnetism of the great conductor will fade away to the merest echo and still retain its wonderful and phenomenal purity.

Perhaps the works this year were of greater perspective and colour, allowing a more fertile use of a vivid imagination. Personally, I think they were. Be that as it may, I have never heard such wonderful tone-painting. The works of the greatest appeal were those of Sir Edward Elgar and

Sir Hubert Parry already mentioned, and perhaps I ought to include a miniature by Granville Bantock, the Gaelic song, 'Sea sorrow,' which was magnificently sung. The ravishing effect secured by Dr. Vogt in the closing bars, where the unresolved dominant seventh chord in its second inversion is sustained, fading away to the faintest echo, was beyond words to describe.

The Canadian people love Elgar's music, and 'For the Fallen' had a great reception. It was a performance that will live in the memory for years. At the end of the second stanza, 'The glory that shines upon our tears,' a charming and thrilling climax was secured, and at the conclusion of the fifth stanza, where the composer again reveals his unique resourcefulness, 'We will remember them,' both soloist and Choir sang with such genuine, deep emotion that few eyes were left undimmed as the voices faded away.

'The Chivalry of the Sea,' by Sir Hubert Parry, came after two choral miniatures, and had a good place in the programme. Here, again, we had a performance of rare merit. Both choir, orchestra, and conductor appeared to feel the salty spray of the turbulent ocean on their cheeks, and certainly gave a most realistic interpretation of the fine poem and the masterly and picturesque music. There are some big climaxes in this interesting work, and they are built up in Sir Hubert's original and characteristic style. The stanza commencing 'Staunch and valiant-hearted' was a great sea-picture, and showed what really remarkable colouring can be achieved by a combination of the vocal and instrumental arts when the composer's ideas are faithfully realised. In sharp contrast to the tumultuous waves, came the closing of the last stanza, 'Idly our tears,' where the atmosphere changes to a peaceful starry night, the still breeze exhausts itself, and the foamy waters sink to a troubled calm as if to wrap in eternal slumber our great heroic dead with sobs of sorrow mingled with tears of chastened joy.

These two great works made us all feel what an honour it is to be born under the canopy of the Union Jack. The singing throughout was superb; the Choir is so well-drilled and resourceful, and the scores seemed almost memorised. Every movement of Dr. Vogt means something; even the raising of his finger, or a look, brings an effect that is spontaneous. Such choral efficiency enables him to give full attention to his orchestra. Dr. Vogt is the most thorough and magnetic conductor I have ever met, and his Choir has complete mastery over all the minutiae of choral art. We bade farewell saying, 'That is real musical art, the dream of twenty-five years ago, but the glorious achievement of to-day.'

CLIFFORD HIGGIN.

DR. VOGT RESIGNS THE CONDUCTORSHIP: APPOINTMENT OF MR. H. A. FRICKER.

There will be widespread regret that Dr. Vogt has resigned the conductorship of the Choir he has brought to such perfection and great fame. His decision was not a sudden one. Just before the war, arrangements had been made for the Choir to tour in Europe and this country, and at that period Dr. Vogt had resolved to resign on the completion of the round. He feels that the expanding work of the Toronto Conservatory of Music, of which he is the principal, demands all his energies. His regret at leaving the Choir is mitigated by the fact that Mr. H. A. Fricker, the well-known Leeds organist and choir expert and conductor, will take his place. Leeds will lose a strong musical force, but the townsfolk will have just pride in the choice that Toronto has made. Mr. Fricker has also accepted the organistship of the Metropolitan Methodist Church of Toronto, which is considered one of the most important posts of its kind in the country, the organ being a very fine one. Mr. Fricker informs us that, all being well, he will leave England in July.

As announced in our last issue, the light opera 'Young England' (Basil Hood, G. H. Clutsam, and Hubert Bath), which enjoyed great success at Daly's Theatre, was transferred to the larger arena of Drury Lane Theatre on February 24, where it has been performed under Mr. Arthur Wood nine times a week. Miss Butterworth, as Betty Sydenham, has been one of the chief attractions of the production. We understand that the opera will be on tour in the provinces very soon.

THE 'HEBRIDEAN' SYMPHONY.

This important work had its first performance in London at the London Symphony Concert given at Queen's Hall on March 19. As in connection with the first production of the Symphony by the Scottish Orchestra at Glasgow on February 1, 1916, we gave in our March, 1916, number an analysis and appreciation of the work, we must refer readers who desire information as to its construction and poetic basis to that article, and record here simply the general impression of the recent performance. That impression is a mixed one. Much of the Symphony is full of charm, the environment created round the Hebridean airs being in places enchanting and serving to add to their already extraordinary beauty and peculiar emotional appeal. Then in the middle section, with its surging storm and stress, there are passages which, though in the main exciting and powerful, leave one dubious as to the artistic value of the means employed to express the din of battle. It will, we fear, be hard for even imaginative listeners (*pace* Mr. Newman) to become reconciled to the strident trumpeting of the pibroch that with 'damnable iteration,' and sometimes regardless of key and chord, pierces its insistent way through the orchestral mass. Perhaps a mode of performance that relates its pungency to its surroundings more musically than it did on this occasion may mitigate its effect. But after all the section in which the pibroch occurs lasts only a minute or so in a half-hour's music. What follows renews the charm and colour of the earlier part of the Symphony, and adds to the desire to make a closer acquaintance with the work.

Mr. Ernest Newman writes (in the *Birmingham Daily Post* of March 13) as follows of the performance of this Symphony given at Birmingham on March 12:

Mr. Bantock's 'Hebridean' Symphony came to us here last night after a good deal of rather bewildering report. The official chroniclers had laid stress on its super-Celticism; and this was apt to stir up a little prejudice in the minds of plain people who can see no more virtue in the Celt than they can in the Choctaw. The more these well-meaning but indiscreet people try to define a composer's locality on the map the nearer they come to pushing him off the map altogether. On the other hand, the Symphony has met with a mixed reception at Manchester and elsewhere. It was plainly not understood at its first performances in these towns, and that of itself was all in its favour. No prudent person will attempt to judge so big a work—a work as yet unpublished—after a single hearing of it; but after last night's performance one is inclined to think that both sides are to a large extent in the wrong. I for one cannot see anything particularly 'Celtic' in the Symphony; I have no criterion, indeed, nor do I think anyone else has, by which 'Celtic' music can be infallibly distinguished from any other music. I think the Symphony contains some wonderfully beautiful transcripts of the emotions that imaginative men feel in the lone seas; but the emotions are no more local to the Hebrides than they are to the Skagerrack or Cape Finisterre. The Hebrides have had the good luck to set the visions coursing in Mr. Bantock—that is all. The 'Celticism' of the work may be written off as the harmless whimsy of one or two people, perhaps of the composer himself; for if Mrs. Kennedy-Fraser had not published the volume of Hebridean songs from which the main themes of the Symphony are taken, and we had been told that these were Indian, we should have believed it: the themes themselves would have been neither better nor worse for it, and the Symphony would have been neither better nor worse. It is pretty safe to say that as the work becomes familiar to us we shall think, as we listen to it, less and less of the Hebrides and more and more of the composer, just as we think of Mendelssohn and not of the lone islands of the north when we listen to the old 'Hebrides' Overture, and as we think of Dvůřák, not of the map of the United States when we listen to the *Largo* of the 'New World' Symphony.

Per contra, the Manchester attitude towards the work is inexplicable; for even a first hearing of it is sufficient to show the remarkable quality of it. Both imaginatively and technically it is by far the finest of Mr. Bantock's

orchestral works. It seems, like some of his other works, to hang together rather loosely here and there, though of this we cannot be sure until we know it better. What is beyond question is the rare poetic quality of the great bulk of it; so clearly has the vision been seen and so surely has it been realised that without any hint to that effect we should know that it sprang from the sea. At its best it is surely the most beautiful sea-music ever written. It has touches of the quality of the Prelude to the third Act of 'Tristan'—the resemblances, indeed, are at times thematic—but the picture is worked out on a larger scale. The mystery and mournfulness and luring romance of the sea begin and end the work; in the middle of it comes a description of the rousing of the islanders to meet their invaders, and the conflict of the two. This is the section, I gather, that has most confused other audiences. It is notable for a seemingly endless repetition of a short pibroch figure in the trumpets. The unimaginative listener is probably conscious of nothing but the repetition; to anyone who can listen with his imagination there is not one repetition too many; and I fancy that as the work becomes better known this section will be seen by everyone in its right focus. To compare it, as some have done, with the battle section in 'Ein Heldenleben' seems to me merely superficial: Mr. Bantock's music has grown straight out of his own picture, is justified by that picture, and could not possibly relate to any other. At another hearing we shall be better able to get to the technical root of some of the extraordinarily beautiful mood-painting of the work; last night we could only admire the certainty and originality of the orchestral touches without being able always to analyse the workmanship of them. Harmonically the Symphony is very bold, but its boldness is always justified. Mr. Bantock indulges largely in what must sound to many a plain listener as harmonic paradox; but, like all good paradox, it talks sense. Unconventional as many of the harmonic combinations and sequences are, they are not factitious: they all grow naturally out of the idea. The work was cordially received, and everyone will wish to hear it again as soon as possible. It marks as emphatic a stage in Mr. Bantock's development as the fine 'Overture to a Greek Tragedy,' which, inexplicably, we never have an opportunity to hear. Scotland, of course, will not be the end of the wanderings of this born wanderer; he will some day leave the Hebrides behind him as he has left the East behind him. Meanwhile, all theory as to race apart, it is a matter for congratulation that he has found a new ethnical orientation. . . .

PURCELL'S DRAMATIC MUSIC.

At the meeting of the Musical Association held on February 20, Dr. Alan Gray read a paper on 'Purcell's Dramatic Music,' by which he explained that he meant the music to such of his stage works as could not be called operas. The editing of this for the Purcell Society had fallen to his lot. It had been a tiresome matter, as the works were very numerous and scrappy and the authorities were distributed over a wide area. With one exception, there was an entire absence of autographs. The old printed authorities were not very reliable, being full of errors, while the MS. authorities were of all dates and of varying merit.

Purcell's career as a theatre composer began in 1680, when he was about twenty-one years old. For some ten years he did not do much more in this direction, but about 1690 his activity became almost feverish, and during the remaining five years of his life he had a part in not less than forty-two plays. Some of these only included perhaps a single song, but on the other hand all the lengthy so-called operas were in the list, and many more had overtures, Act tunes, with some songs and concerted music.

The lecturer then alluded to the works in chronological order, beginning with 'Theodosius' and 'The Virtuous Wife' (1680), neither of which betrayed any immaturity. 'The Libertine' (1692) included the immortal 'Nymphs and Shepherds,' with its sequel 'In these delightful pleasant [or 'fragrant,' as it was originally] groves.' It was not often that one discovered a new reading that amounted to very much, but there was an important correction in this piece.

The high soprano F in the sixth bar should be F sharp. This note was somewhat startling, and the alteration had no doubt been made by a modern editor. In a subsequent Act there was a long incantation scene, preluded by a kind of chant on 'flatt trumpets,' or, in other words, trombones. This was subsequently used by the composer in his Queen Mary funeral music, and it had been heard at Westminster Abbey on several occasions in recent years.

Purcell's verbal declamation was nearly always faultless whether it was carried out in a satisfactory musical manner or not. It might be wished that he had not got into certain tricks of repetition of single words. This fault arose from his desire to paint every word that gave him a chance, and Sir Hubert Parry had drawn an interesting parallel between his practice and that of Heinrich Schütz. But we must disregard this spot on our sun, and only wonder at the marvellous fecundity and wonderful scope of his work.

All his overtures were on the rigid old Lull pattern, a form which it was curious should have persisted so obstinately that Handel forty years later should still almost invariably have adhered to it. Of course the development of instrumental music had always been behind that of vocal music. In the Act tunes, considering their number, which must amount to many hundreds, and the narrow limits within which he worked, his fecundity was quite extraordinary. Another technical feature was the vigour and unconventionality of his part-writing and the strength of his basses.

Dr. Gray played on the pianoforte a large number of illustrations, and some songs were sung by Miss Lewis with much grace and intelligence. Dr. W. G. McNaught (who was in the chair) and others contributed to the discussion.

LUNCHEON TO DR. ALCOCK.

The occasion of Dr. W. G. Alcock's acceptance of the organistship of Salisbury Cathedral was marked on February 24 by a striking demonstration of the esteem in which he is held by the heads and other members of the profession. The function took the form of a luncheon at the Holborn Restaurant, and amongst those present were Sir Hubert Parry (who presided), Sir Walter Parratt, Sir Frederick Bridge, Sir Charles Stanford, Sir Edward Cooper, the Archdeacon of Salisbury, Dr. C. Harford Lloyd, Dr. H. A. Harding (Royal College of Organists), Mr. Myles B. Foster, Dr. A. H. Mann, Dr. C. W. Pearce, Dr. Stanley Marchant, Mr. Charles Macpherson (organist of St. Paul's Cathedral), Prof. Buck, Dr. Warriner, Dr. Read, Dr. McNaught, Mr. E. T. Cook (Southwark Cathedral), Dr. Davan Wetton, Mr. Augustus Littleton, Mr. Henry Clayton, Mr. Henry Brooke, Mr. Percy Baker (editor *Musical News*), and Mr. Thomas Shindler. Sir Alexander Mackenzie was unable to be present.

Sir Hubert Parry in a characteristically racy speech proposed Dr. Alcock's health, and commented on his attractive personality and his freedom from swollen head. He had written an admirable organ manual and made himself master of the king of instruments. His great efficiency as organist at the Coronation of Edward VII. and again at the Coronation of George V. was known to all. Sir Hubert recalled the great presence of mind shown by Dr. Alcock on the occasion of the former Coronation when, a hitch in the ceremony occurring, he calmly interposed an extemporization that appeared to most folk an arranged part of the proceedings, but which really averted a disaster. To-day's function was a proof of the affection and respect in which Dr. Alcock was held by his fellow musicians, who all wished him well in his new sphere.

Sir Frederick Bridge said that he parted with Dr. Alcock with great reluctance, but he felt that his (Dr. Alcock's) acceptance of the Salisbury post was the right course. He spoke with deep appreciation of the ability and usefulness of Dr. Alcock as assistant-organist at the Abbey. He also recalled the incident at the Coronation alluded to by Sir Hubert. When he (Sir Frederick), as conductor of the music, realised that there was a hitch he 'phoned to Dr. Alcock an exhortation to play on, worded in unusually emphatic terms. (Loud laughter.) He hoped that Salisbury would realise what a man they had secured, and that

the authorities there would maintain the dignity of the musical part of the services which were a solace to so many in these times.

Dr. Alcock, in reply, said that this gathering at least would provide him with an excuse for a swelled head. It was the greatest honour that had ever been paid to him, and he felt it deeply. He had from his earliest youth been fascinated by the organ. In childhood days he would pretend to play at his father's desk, the knobs of the drawers being treated as stops, and his brother pretending to blow. Soon after his introduction to the Abbey he asked permission to take a service, and was told by Sir Frederick that he might do so 'when there was a service for the deaf.' With reference to the Coronation incident he disclaimed any merit, and he declared that the message he received was not exactly as stated by Sir Frederick, but was to the effect that he was to play 'for Heaven's sake.' He recalled not only the Coronation services but, with great satisfaction, those specially associated with Purcell and Gibbons. He looked forward to a tranquil and happy time at Salisbury. The Cathedral was one he loved, and the organ was a beautiful one.

No other speeches were made. A pleasant incident was the presentation of a silver cruet to Dr. Alcock. The gift was handed on behalf of the company by Master Macpherson (son of Mr. Charles Macpherson), aged five.

BERNARD VAN DIEREN'S MUSIC.

On February 20 we were invited to Wigmore Hall to hear what is claimed as a new development of music. It is asserted by his enthusiastic apostles (Messrs. Cecil Gray and Philip Heseltine) that Bernard van Dieren is a sort of heir of all the ages:

'While most contemporary composers rely almost exclusively on the harmonic or vertical aspect of music, van Dieren might be said to be the first composer since Bach to employ a purely contrapuntal texture . . . The repose, the classic dignity, and calm of his art have few parallels in our time. Indeed, to find his spiritual kinsmen we should be compelled to search, not in the great European schools of thought, but rather in the East—in China.'

At this concert only two works were performed, 'Diaphony for Chamber-Orchestra and Baritone Solo, introducing Three Sonnets of Shakespeare' (sung by Mr. George McDonald), and 'Overture for Chamber-Orchestra.' Twenty-one of the best orchestral players in London were the executants. We have to confess that we were so dazzled by the new music that we cannot pretend to offer a criticism. The 'Diaphony' went on without a pause or a cadence for nearly an hour, and to such beginners as ourselves it seemed that the players again and again missed their entries, but we are assured that this was not so. Now and then the voice emerged weirdly with the Sonnets, and we must assume that these poems were the poetic basis of the music.

The Overture, too, was very long, and although somewhat more intelligible than the 'Diaphony,' was puzzling and dull. This is a sincere account of our impressions. Perhaps some experience of van Dieren's earlier efforts—a list of ten works was given in the programme—might lead us on, but at present we are unconverted and inclined to blasphemy.

The composer conducted.

THE CARNEGIE UNITED KINGDOM TRUST AND MUSIC.

It has already been announced (see *Musical Times*, December, 1916, p. 552) that this Trust intended to devote funds to the encouragement of musical composition. It is now stated that the Trust intends to undertake the production of Church music composed in the Tudor and Elizabethan periods which at present lies practically unknown in the British Museum and elsewhere, and that the manuscripts will be edited by Dr. Terry of Westminster Cathedral. Another idea is the formation of a lending library for the benefit of choral societies. We have not space this month to discuss these schemes.

London Concerts.

ROYAL CHORAL SOCIETY.

It was gratifying to find that an enormous audience attended the Royal Albert Hall on March 3 to hear 'The Dream of Gerontius.' It seems clear that the work has taken hold of the best of the concert-going public. The performance was an excellent one, as it should be in view of the fact that the Society has given the work so frequently, probably more frequently than any other Society in the kingdom. The chief solos were sung by Miss Muriel Foster and Mr. Gervase Elwes—two ideal Elgar exponents—and Mr. Bertram Mills. Sir Frederick Bridge conducted.

QUEEN'S HALL.

ROYAL PHILHARMONIC SOCIETY.

On February 26 the orchestral programme included Dr. Ethel Smyth's Overture to 'The Wreckers,' Mozart's Symphony in C (K. 425), César Franck's 'Le Chasseur Maudit,' Balakirev's wonderful 'Tamar' (which loses so much away from stage action), and Ravel's now well-known 'Pavane.' A great audience was attracted, probably mainly to hear Madame Clara Butt, who sang Handel's 'Lusinghe più care,' two Russian songs in their original language, and a new song-setting of Kipling's 'Have you news of my boy Jack,' composed by Edward German in his effective and characteristic style. The song was conducted by the composer, and encored. Sir Thomas Beecham conducted all the other numbers.

The last concert of the season was given on March 12. The programme included 'Le Nozze di Figaro' Overture, the Prelude from Act 2 of Chabrier's opera 'Gwendolen,' the Prelude 'L'Après-midi d'un Faune,' Elgar's 'Variations,' and Tchaikovsky's fifth Symphony. There was no soloist. Mr. Landon Ronald conducted, and as usual showed his special skill in the Elgar item. But the whole programme was admirably performed.

THE LONDON SYMPHONY ORCHESTRA.

The chief item in the programme of March 5 was Glazounov's sixth Symphony (in C minor). It was magnificently played, and once again the fine musicianship and gifts of this composer were manifested. The 'Unfinished' Symphony and the 'Carnaval Romain' Overture were other numbers that were finely performed. Miss Carrie Tubb, who was in good voice, gave an impressive performance of the vocal part of the closing scene from 'Götterdämmerung.' Mr. Hamilton Harty as conductor demonstrated throughout the wisdom of the management in inviting him to fill Mlynarski's place.

On March 19 (the last concert of the series) the programme included Elgar's 'Cockaigne' Overture, Haydn's 'Clock' Symphony, and a Concerto for Pianoforte by M. Arthur de Greef, which was performed for the first time in England, the composer taking the solo. As might be expected, the new work is effectively written for the pianoforte. While there is much to commend in the music, it is rather too bizarre, as though the composer's invention had run riot. It is very long, and might gain in effect by considerable compression. The most important piece in the programme was Granville Bantock's 'Hebridean' Symphony, which was performed in London for the first time. We refer specially to this production on p. 165. Mr. Hamilton Harty conducted, and again showed his great capacity.

QUEEN'S HALL ORCHESTRA.

The concert on February 24 included two first performances in England. One was a song with orchestra, 'Chanson perpétuelle,' by Ernest Chausson (1855-99). It had the priceless advantage of the interpretation of Madame Marguerite D'Alvarez, who is surely one of the greatest artists now in our midst. The 'Chanson' is very expressive and tender. The other novelty was a Symphonic-poem, 'La Procession Nocturne' (based upon a scene from Lenau's 'Faust'), by Henri Rabaud. Faust is condemned to journey in the darkness, and in the course of his troubled

journey meets a procession of children, nuns, and monks who are solemnly celebrating the Feast of St. John. A chorale subject is here finely treated. As the procession recedes Faust is filled with bitter envy of the happiness he has witnessed. The music shows that the composer has a fine sense of colour, and a fluency of invention that sustains interest without exhibiting any special power. The end section (at this first hearing) seemed not to attain the level of the first and middle sections. The performance, under Sir Henry Wood, was an adequate one. Other items in the programme were the Schubert Symphony in C (which preceded the tone-poem), Mozart's well-known D minor Pianoforte Concerto (K. 466), the solo part in which was played with fascinating charm by Miss Myra Hess, and Glazounov's brilliant Carnival Overture.

On March 10 the novelty was an orchestral item, 'Illustration d'après l'Apocalypse,' by M. Ostroglov, one of the young bloods of the living Russian group of composers. The chief feature of the music was its frequent use of a galloping rhythm which stood for the pale horse on which rode Death. It cannot be said that the work made a great impression. A welcome number in the programme was the Recitative and Aria 'From my eyes salt tears are streaming,' from a Bach cantata. It was perfectly sung by Mr. Gervase Elwes, who is always at his best in the greatest music. The 'Pathetic' Symphony and Grieg's Pianoforte Concerto, with Mr. Arthur de Greef as soloist, were other items. Sir Henry Wood conducted.

CHAPPELL BALLAD CONCERTS.

These concerts have continued to provide attraction not only for the general public who find pleasure in the ballad of to-day, but for musicians who do not want to be harrowed by problem music, and yet must have something worth listening to. Mr. Alick Maclean, with his admirable picked orchestra of forty-five performers (led by Mr. Maurice Sons), appeals to everybody. At the concert given on March 3, an Overture, 'Plymouth Hoe,' by John Ansell, showed that the composer knew how to deck out popular melodies. Other orchestral items were 'Finnish Lullaby' (Selim Palmgren), 'Shepherd's Hey' (Percy Grainger), which was almost uproariously received, as it deserved to be, three Dances from 'Nell Gwyn' (Edward German), 'Valse des Roses' (Rebikov), which was performed for the first time in London, the always welcome 'Preludium' (Järnefelt), and a selection from 'William Tell.' Miss Olga Haley is a recent acquisition. She sang Tchaikovsky's 'Air des Adieux' ('Jeanne d'Arc') with orchestral accompaniment, and displayed a beautiful voice but not enough vitality for such a moving song. The other singers were Miss Louise Dale (who sang with her usual perfection of vocalisation), Madame Kirkby Lunn, Miss Margaret Cooper (songs at the pianoforte), Mr. Ben Davies (in excellent voice), and Mr. Fraser Gange, who was in khaki and full of life. Solomon played pianoforte solos not quite so well as we have heard him play on other occasions.

The Chopin recital given by de Pachmann on March 17 drew an overflowing audience. It is impossible to say anything fresh about his playing. In its way it is unique. The verbal asides which greatly amuse those able to hear them were as usual a feature.

ROYAL ALBERT HALL.

NEW IRISH RHAPSODY BY SIR CHARLES STANFORD.

On Sunday afternoon, March 18, this new work, Irish Rhapsody No. 5, in G minor, Op. 147 (MS.), which is dedicated to the officers and men of the Irish Guards, and is also a homage to the memory of Lord Roberts, was given its first performance. Mr. Landon Ronald conducted. No one amongst British composers is more apt than Stanford at this attractive class of composition. He has as material some of the most beautiful folk-melodies that exist, and he weaves round them a magic that indescribably enhances their appeal. In this Rhapsody the tunes used are 'The Return of Fingal,' 'Oh, for the Sword,' 'Michael Hay,' 'Sweet Isle,' and the 'Green Wood of Trillick.' We ought soon to hear this work in a more suitable arena. We wonder when London is to make acquaintance with the Pianoforte Concerto. It is much overdue.

ÆOLIAN HALL.

NEW SONATA FOR PIANOFORTE AND VIOLIN BY
JOHN IRELAND.

This Sonata, which gained a prize in a recent competition, was performed by Messrs. Albert Sammons and William Murdoch on March 6. The composer has already earned distinction, and many musicians who are aware of his ability are disposed to give him a prominent niche in the British musical Pantheon. His new Sonata is a brilliant specimen of his powers, and is unquestionably one of the most important chamber works that a native composer has brought forward in recent years. It is all so sane, and at the same time unconventional and yet natural. Of course it was beautifully performed on this occasion.

The concert given by Mrs. M. Kennedy-Fraser and Miss Patuffa Kennedy-Fraser, on March 13, was a notable one. The programme consisted entirely of traditional airs drawn mainly from a forthcoming volume of 'Songs of the Hebrides,' collected by the two ladies in the Western Isles of Scotland. Mrs. Kennedy-Fraser preceded the performance of many of the airs by an account of the ideas, often weird, upon which the words are based. These explanations imparted a glamour to the songs that added to their fascination. It is not too much to say that Mrs. Kennedy-Fraser has made her mark on the history of music by her discovery of these beautiful melodies.

The pianoforte recitals of M. Moiseiwitsch have come to be looked upon as artistic events. This young player has a great repertory in varied styles, and his technique and interpretations are of the highest order. The recital given on February 24 included Bach's Chromatic Fantasia and Fugue, and the 'Kreisleriana.'

M. Constantin Stroeescu, a highly temperamental singer, gave a recital on February 27.

A programme of liberal length (enough for two concerts) was brought forward by Miss Gladys Moger at her vocal recital on February 28. We have not space to enumerate the items, but the inclusion of Scarlatti's 'Cantate Pastorale,' Rameau's 'Le Berger fidèle,' and Purcell's 'Bess of Bedlam,' must be recorded. A dozen or so other songs were sung, and Debussy's String Quartet was played very finely by the London String Quartet, led by Mr. Sammons. That Miss Moger has natural talent and much acquired technical skill was very evident.

The London String Quartet, at its concert on March 2, gave a first performance of a String Quartet by Mr. Victor Benham. The idiom of the music is not modern, but all the same it was found pleasing and tuneful. At the last concert of the winter series, given on March 16, Tchaikovsky's Sextet in D, Op. 70, two 'Sketches' by Eugène Goossens, jun., and Brahms's Sextet in D were given.

Miss Sterling Mackinlay makes the most of her rare skill in interpreting old folk-songs. At her recital on March 7 she was assisted by boys from the London College for Choristers (Mr. Bates), who sang charmingly.

Miss Constance Izard gave great satisfaction at her violin recital on March 8.

Madame Jeanne Jouve, who gave a recital on March 12, has an ample contralto voice which she used advantageously in most of the numbers of the programme. Songs by Mallinson, Godard, Chausson ('Les Papillons'), Duparc, and V. Boisand ('La Nuit') were her best efforts.

The London Trio gave one of its attractive concerts on March 14. César Franck's Trio in F sharp minor and Arensky's Trio in D minor were finely played. Miss Florence Dick sang.

Mlle. Zoia Rosowzky, a Russian singer hitherto best known in opera, gave a recital on March 15. Her most distinguished interpretations were those of Ravel's 'Air de Conception' and Debussy's 'La Chevelure.'

STEINWAY HALL.

Mr. Budden-Morris, a very promising Australian pianist, made a highly favourable impression at his recital given on February 28.

Students from Mr. Lebell's ensemble class at Trinity College of Music performed on February 28. Tchaikovsky's Quartet in D, and Dvorák's Pianoforte Trio (Op. 90), were items that exemplified skilful training.

At the 'All British' Concert given on March 1, a Trio by Mr. William J. Fenney was produced for the first time. There is much attraction in the music, which is flowing and expressive.

WIGMORE HALL.

Miss Rhoda Backhouse showed much accomplishment as a violinist at her recital on March 8.

Among the undoubted successes of the season has been the appearance of the young violinist Miss Sybil Eaton. Her playing is distinguished by fine art and excellent technique. On March 10 she gave the first performance of a set of six 'Variations' by Dr. Bairstow.

On March 13 Miss Thelma Bentwich, whose skill as a violoncellist gives her high rank, and Miss Myra Hess co-operated to give a recital. Brahms's Sonata in F, Op. 99, was a notable item.

It was gratifying to note the good attendance at Miss Gwynne Kimpton's London Amateur Orchestral War Concert on March 14. No doubt one of the great attractions was Mr. Albert Sammons, who played Beethoven's Concerto. Miss Ilma Elliot was an acceptable singer.

The Royal College of Music students' concerts have brought forward attractive chamber music programmes. On February 22 the Quartet for pianoforte and strings in G minor (Op. 25) by Brahms was a well-played item. Miss Maud Gold, a young violinist, played with much distinction movements from Bach's Partita in B minor. On March 8 a String Quartet in A minor by Mr. Stanley Wilson showed that the young composer could move freely on classical lines. A Phantasy Trio by Mr. John Ireland was also performed. On March 15 an excellent performance of Faure's Sonata in A for pianoforte and violin was given by Miss Kathleen Long and Miss Nancy Phillips.

The South Place Sunday Popular Concerts are faithful to the British composer. On February 25, Quartets by H. Waldo Warner, Joseph Speaight, Joseph Holbrooke, and James Friskin (C minor, Op. 1), were played by a party led by Mr. John Saunders. Miss Janet Dunlop Smith sang, and Mr. Richard Walthew played a Beethoven Pianoforte Sonata. On March 11 a String Quartet in E flat, by Mr. Walthew, was given its first public performance. The Brahms Quintet in G minor, Op. 34, was another item.

The students of the Royal Academy of Music gave an attractive concert in the Academy Hall on March 9.

TRINITY COLLEGE OF MUSIC: APPLICATION FOR A CHARTER.

A Court of the Privy Council was held on March 14 to consider the petition of Trinity College of Music, London, for a Royal Charter. The Marquis of Crewe presided. The granting of the Charter was opposed by the Royal Academy of Music, the Royal College of Music, the Corporation of the City of London (on behalf of the Guildhall School of Music), and the Incorporated Society of Musicians. Mr. P. V. Lawrence, K.C., in opening the case for Trinity College, said the application was based upon its historical record, the character of the institution, the recognised educational value and wide extent of its work, and its sound financial position. It was urged that with a charter the College could be established as a school of the University of London. It was claimed that the College had done a great pioneer work, and that it appealed more to the masses than did the R.A.M. or the R.C.M., which probably provided for a superior class.

On behalf of the R.A.M., Sir John Simon, K.C., urged that the existing chartered institutions and other musical bodies adequately supplied the needs of musical students. The R.C.M., represented by Mr. G. Talbot, K.C., offered opposition on similar lines. The Corporation of London, represented by Mr. Honoratus Lloyd, K.C., opposed the application on the ground that the charter was not necessary, and that it would be disadvantageous. Sir John Simon noted that it was admitted that Trinity College was primarily an examining body, and that teaching occupied a subordinate place in its activities. The Court adjourned for a fortnight for further consideration of the application.

OLD NORTH COUNTRY HUNTING SONG.

ARRANGED FOR MIXED VOICES *

BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito. *mf legato.*

SOPRANO. D'ye ken John Peel, with his

ALTO. *p* Tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

TENOR. *p* Tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

BASS. *p* Ho, ho, . . ho, ho, . . ho, ho, . . ho,

ACCOMP. *Allegro con spirito.* *♩ = 126.* *mf*

(For practice only.) *p*

poco rit.

cont so gray? D'ye ken John Peel at the break of day? D'ye ken John Peel when he's

poco rit.

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . ho, ho, tal - ly -

poco rit.

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . ho, ho, tal - ly -

poco rit.

ho, . . ho, ho, . . ho, ho, . . ho, ho, ho, tal - ly -

poco rit.

* The original version of this arrangement for Men's Voices (T.T.B.B.) in THE ORPHEUS, No. 554, price 3d.

a tempo.

far, far a-way, With his hounds and his horn in the morn - - ing! For the

a tempo.

ho, ho, ho, ho, ho, tal - ly - ho! For the

a tempo.

ho, ho, ho, ho, ho! For the

a tempo.

ho, ho, ho, ho, ho! Tal - ly -

sound of his horn brought me from my bed, And the cry of his hounds, which he

sound of his horn brought me from my bed, And the cry of his hounds, which he

sound of his horn brought me from my bed, And the cry of his hounds, which he

ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly -

poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, *a tempo.* Or a

poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, *a tempo.* Or a

poco rit. oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, *a tempo.* Or a

ho, . . . tal - ly - ho! "View hal-loo!" would a - wa - ken the dead, Or a

poco rit. *a tempo.*

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Tal - ly - ho, . .

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Tal - ly - ho, . .

the fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Ho, ho, . . ho,

ly - fox from his lair in the morn - - ing. *rit.* *a tempo.* *p* Ho, ho, . . ho,

Yes, I ken John Peel, and Ru - by too, . . Ran - ter and Ring-wood, *mf legato.*

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .

ho, . . ho, . . ho, . . ho, . . ho, . . ho, . . ho, . .

Bell - man and True, From a find to a check, from a check to a view, From a *poco rit.* *a tempo.*

tal - ly - ho, . . ho, tal - ly - ho, *poco rit.* *a tempo.*

tal - ly - ho, . . ho, tal - ly - ho, *poco rit.* *a tempo.*

ho, . . ho, ho, tal - ly - ho, *poco rit.* *a tempo.*

poco rit. *a tempo.*

view to a death in the morn - - ing. For the sound of his horn brought
 ho, ho, ho, ho, tal - ly - ho! For the sound of his horn brought
 ho, ho, ho, ho! . . . For the sound of his horn brought
 ho, ho, ho, ho! . . . Tal - ly - ho, . . . tal - ly -

me from my bed, And the cry of his hounds, which he oft - times led,
 me . . from my bed, And the cry . . of his hounds, which he oft - times led,
 me . . from my bed, And the cry . . of his hounds, which he oft - times led,
 ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly -

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
f poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
f poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
 ho! "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.

p
Tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . .

a tempo.
p Tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly -
p Tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly -
a tempo. *mf legato.* Then here's to John Peel from my

p a tempo.
mf

poco rit.
tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, ho, . . .
ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, ho,
ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . . tal - ly - ho, . . .
heart and soul, Let's drink to his health, let's fin - ish the bowl, We'll fol - low John Peel thro'

poco rit.

a tempo. *p* ho, ho, ho, ho, . . . ho, ho, . . . For the sound of his horn brought
a tempo. *p* ho, ho, ho, ho, . . . ho, ho, tal - ly - ho! For the sound of his horn brought
mf *a tempo.* *p* tal - ly - ho, ho, ho, . . . ho, ho, tal - ly - ho! For the sound of his horn brought
a tempo. *p* fair and thro' foul, If we want a good hunt in the morn - ing. For the sound of his horn brought
Poco più mosso.

p a tempo.

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led,

me from my bed, And the cry of his hounds, which he oft - times led, . .

me from my bed, And the cry of his hounds, which he oft - times led,

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

f poco rit. Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo.* *rit.*

Tempo lmo. *p dolce e legato.* D'ye ken John Peel, with his coat so gray? He *p dolce e legato.*

pp D'ye ken John Peel, with his coat so gray? He

(With closed lips.)

pp *(With closed lips.)*

Tempo lmo. *p dolce e legato.*

pp

poco rit.

lived at Trout-beck once on a day, . . . Now he has gone . . . far, far a-way, We shall

poco rit.

lived at Trout-beck once on a day, . . . Now he has gone . . . far, far a-way, We shall

poco rit.

poco rit.

poco rit.

Poco più mosso. *cres. poco a poco.*

ne'er hear his voice in the morn - ing. For the sound of his horn brought

pp *cres. poco a poco.*

ne'er hear his voice in the morn - ing. For the sound of his horn brought

pp *cres. poco a poco.*

For the sound of his horn brought

pp *cres. poco a poco.*

For the sound of his horn brought

pp *cres. poco a poco.*

For the sound of his horn brought

Poco più mosso.

pp *cres. poco a poco.*

me from my bed, And the cry of his hounds, which he oft - times led,

He

me from my bed, And the cry of his hounds, which he oft - times led, . . .

He

me from my bed, And the cry of his hounds, which he oft - times led, . . .

me from my bed, And the cry of his hounds, which he oft - times led,

poco rit. *mp a tempo.* *cres.*

Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair, a

poco rit. *mp a tempo.* *marcato.*

Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox, ("View hal -

poco rit. *mp a tempo.* *marcato.*

Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox, ("View hal -

poco rit. *mp a tempo.* *cres.*

Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox, a fox from his

f poco rit. *mp a tempo.* *cres.*

f largamente. *rit.*

fox from his lair, a fox from his lair in the morn - - - ing. . .

f largamente. *rit.*

- - loo!") . . . a fox from his lair in the morn - - - ing. . .

f largamente. *rit.*

- - loo!") . . . a fox from his lair in the morn - - - ing. . .

f largamente. *rit.*

lair, a fox from his lair, his lair . . in the morn - - - ing. . .

f largamente. *rit.*

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The D'Oyly Carte Opera Company spent a week at the Croydon Hippodrome, and presented the most popular numbers in its repertoire. The people of Croydon did not, however, adequately support the venture. That such a distinguished Company should have had to play to poor houses is a serious reflection on Croydonians. The operas given were 'The Mikado,' 'Yeomen of the Guard' (twice each), 'Iolanthe,' 'H.M.S. Pinafore,' 'Gondoliers,' 'Trial by Jury,' and 'The Sorcerer.' The Company was in splendid form, and the orchestra, under the able directorship of Mr. Walter Hann, was admirable. The artists included Mr. Frederick Hobbs, Mr. Lyon Mackie, Miss Nellie Briercliffe, Miss Bertha Lewis, Mr. Henry A. Lytton, and Mr. Fred Billington.

The Ealing Philharmonic Society, under Mr. E. Victor Williams, gave an impressive performance of 'Elijah' at the Town Hall on March 3, before a crowded audience. The soloists were Miss Mildred Walker, Miss Florence Taylor, Mr. David Ellis, and Mr. Charles Tree. Mr. H. W. Pierce was at the organ.—On Sunday afternoon, March 18, a repeat performance was given by the Society to an audience of 350 wounded men, including Australians and Canadians, from the hospitals around Ealing. The soloists, Miss Mildred Walker, Miss Florence Taylor, Mr. David Ellis, and Mr. Joseph Farrington, gave their services. Mr. H. Goss Custard was at the organ.

THE GUILDHALL SCHOOL OF MUSIC.

Pupils and ex-pupils of the Guildhall School of Music are making excellent reputations in the theatrical and concert world. Never before in the history of the School have so many artists of the day been able to trace the origin of their success to the education they received at the School in John Carpenter Street. The following are the names of a few who have distinguished themselves: Miss Carrie Tubbs, Miss Dora Labbette, Miss Stiles-Allen, and Miss Rene Maxwell; Mr. Thorpe Bates; Miss Lois Barker and her talented husband (who are known as 'The Grumblers'); Miss Violet Carmen and her partner (who have recently returned from New Zealand after a tour lasting three and a-half years); Miss Daisy Burrell, who has long been known as a musical comedy star and is now playing in 'Houp-la'; Miss Phyllis Dicksee, who went straight from her class-room under Mr. Franklin Clive to sing principal parts in 'The Red Hussar' and 'Falka' for Mr. Alfred Wareing at Brighton and Cardiff; Mr. Frederick Blamey, one of Sir Thomas Beecham's principal tenors at the Aldwych (where several of the new operas were produced by the Guildhall School stage-manager, Mr. L. Cairns James); and Miss Mary Law, the violinist, who has just returned to London after a world tour. Then there are Miss Myra Hess and Miss Chilton Griffin, who owe much of their success to the pianoforte tuition they had at the Corporation School.

Reviews.

VIOLIN AND PIANOFORTE.

Mr. Leopold Ashton, in his 'Quatre Esquisses' (Novello & Co.), has given us some excellent artistic pieces. They are not merely airs with a humdrum accompaniment, but real duets. Technically, they demand good players; the violin part now and then mounts to the attics, but it is always violin music. The second number, 'Paillettes d'Or,' strikes our fancy most, but all four 'Sketches' are agreeable music.

To the making of slumber songs there is no end; especially do they commend themselves to the violin, where, with the artificial aid of the *sordino*, the gliding bow and sliding fingers create a soothing, pleasing lullaby effect. Such, for example, is quite satisfactorily produced by Ethel Barns's 'Carina' (Elkins & Co.) for violin and pianoforte, if expressively played and sympathetically accompanied.

In these times of unutterable anguish to many, a piece inscribed 'Cri du Cœur' conjures up tragic, despairing, bitter grief; but it is doubtful whether Ethel Barns's pianoforte solo

so named (Elkin & Co.) will create the desired atmosphere; some other title for it might possibly have proved more appropriate. The melody, such as it is, is somewhat spoilt by its wide leaps; and, moreover, it is so vague at times that one is in doubt which note—the highest or the lowest—is intended for its progression in the massive chords accompanying it. Accents, too, are scattered about so curiously, witness those on the last quavers of bars, 3, 4, and 5, that their aim can hardly be understood by other than the composer. There are plenty of difficulties to contend with, and accidentals are bestowed with that prodigal profusion so dearly beloved by the modern composer. But here comes the trouble—Are they always correct? Apparently composers get so confused by their own powers of bewildering notation that they fail to correct their proofs with necessary exactitude—hence one is constantly in doubt whether such and such a passage is a new combination of cacophony or a printer's error! In this particular piece the A²'s and A³'s in the third bar from the end, for instance, create a doubt as to their correctness. The movement opens in B⁷ major; but concludes on the B⁷ minor chord *plus* the minor seventh—so its modernity is quite assured.

A useful addition to the store of choral works for use in Lent and Passiontide is Dr. Albert Ham's Cantata 'The Solitudes of the Passion' (Messrs. Novello). The words are Biblical and well selected, interspersed with well-known hymns, and the music is devotional and very singable. Tenor and baritone soloists are required. With one exception, the hymns are set to familiar tunes.

FEMALE VOICES.

One of the earliest and most beautiful of Elgar's part-songs is the setting for mixed voices of 'My love dwelt in a Northern land.' The composer has now brought this haunting conception into the repertory of female-voice choirs, by arranging it in three parts (s.s.a.), and giving some of its original features to the pianoforte accompaniment. The new arrangement is given as a Supplement to our present number.

BOOKS RECEIVED.

The Musical Directory and Almanack, 1917 (Sixty-fifth annual issue). (Rudall, Carte & Co., 23, Berners Street, W.) Pp. 428. This admirable and supremely useful compilation makes its usual appearance. The classification of branches of the profession is very complete. Altogether an indispensable desk companion to all concerned with musical business.

Contemporary Russian Composers. By M. Montagu-Nathan. Pp. 329. With twelve portrait illustrations. Price 7s. 6d. net. (Cecil Palmer & Hayward.)

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Belfast Symphony Orchestra made its first appearance on February 24, at an afternoon concert. This Orchestra is the creation of Mr. E. Godfrey Brown, the conductor of the Philharmonic Society, and in fact it seems to have sprung fully armed from his brain (as did Minerva from the brain of Jupiter; Minerva, moreover, was the fabled inventor of wind instruments). At all events the inauguration brought a large audience, and there was general hope of many succeeding concerts of equal interest. The net profits were devoted to the Limbless Hospital Fund.

The soloists were Mr. William Murdoch, the Australian pianist, Miss Mina Harpur, an admirable local violinist, and Mr. Harold Morrow, a local singer. Mr. Murdoch's selection was from Chopin, Debussy, and Liszt, Miss Harpur played the Adagio and Finale from Max Bruch's G minor Concerto, accompanied by the Orchestra, and the orchestral pieces included Beethoven's C minor Symphony, Borodin's Overture to 'Prince Igor,' Overture in A minor, 'John of Gaunt,' by Dr. Wadeley, organist of Carlisle Cathedral,—who conducted his own very interesting composition,—and Edward German's incidental music to 'Nell Gwyn.'

BIRMINGHAM.

The extraordinary success achieved here by the Beecham Opera Company, which gave a fortnight's grand opera performances at the Prince of Wales Theatre, from February 19 to March 3, has induced Sir Thomas Beecham to arrange to pay Birmingham a return visit on May 14, the season again to last a fortnight. In his speech on the last night of his recent visit Sir Thomas said:

To come to a town, even such an important town as Birmingham, and to have the house practically full every night in war-time, is phenomenal. This success is very gratifying for several reasons. In the first place, when I came into the provinces on this somewhat adventurous tour most of my advisers prophesied a terrible fiasco. Some people have been prophesying fiascos for me for the last ten years. Whilst you wanted music-halls, cinemas, melodramas, and so on, it was said you did not want superior and serious opera in war-time. I thank you for having given the lie to the preposterous and monstrous assertion that only the undignified and trivial, the ridiculous and even the unworthy could flourish in war-time. I think it is really the people who had not seen opera who talked such nonsense. Birmingham has clearly shown that there is a real demand for musical art. I am grateful that it has been left to Birmingham to prick this bubble of nonsense.

There is no doubt that the great factor of attraction was the magnificent orchestra which Sir Thomas Beecham brought with him from London, as well as the excellent cast of principals, which included practically all the same artistic personnel associated with him at the Aldwych Theatre. The two novelties to Birmingham were Mozart's 'Il Seraglio' (Die Entführung aus dem Serail), and Moussorgsky's tragic opera, 'Boris Godounov.' The other works included 'Aida,' 'Tristan and Isolde,' 'Samson and Delilah,' 'Madame Butterfly,' 'Otello,' 'Louise' and 'La Bohème.' Verdi's 'Otello' has only once before been given at Birmingham—namely in 1893, by the old Carl Rosa Opera Company.

The question of establishing a permanent orchestra for Birmingham has received stimulus through the generosity of Sir Thomas Beecham, who has undertaken to support financially and artistically a permanent orchestra for a period of three years. Representatives of every musical association at Birmingham have united to co-operate in the enterprise. Sir Thomas Beecham has obtained the assistance of a thoroughly representative advisory committee, drawn from the various musical bodies, and he will also have the services of the Midland Concert Promoters' Association.

The Midland Musical Society gave at the Town Hall, on February 16, a concert recital of Gounod's opera 'Faust,' under the direction of Mr. J. A. Cotton, who had under his beat a well-equipped orchestra and the excellent choir of this Society, and he was further supported by Mr. C. W. Perkins, organist, and the following principals: Miss Lilian Dillingham, of the Queen's Hall concerts, Madame Malvena Edwards, Mr. Walter Otley, Mr. Arthur Cranmer, and Mr. Alfred Askey.

The Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford, gave a concert at the Town Hall on February 24, for which the Society had secured Mr. Albert Sammons, who appeared in khaki and who gave a fine performance of Beethoven's Violin Concerto. He also gave a brilliant interpretation of a Caprice by Paganini, and a Prelude by the same composer. The outstanding feature of the orchestral contributions was a spirited performance of Sibelius's 'Finlandia' and the 'Prince Igor' Suite of dances by Borodin. Quite charming was the Bolzoni Minuetto for strings.

Owing to the counter-attraction at the Prince of Wales Theatre the chamber concert at the Rooms of the Royal Society of Artists, on February 28, suffered in point of attendance. Once more the Catterall Quartet supplied the programme, which opened with a novelty, a Quartet in G major by the Russian, Gretchaninov, a charming and attractive work which one was glad to hear, especially as it was faultlessly performed. Another work new to Birmingham was a Fantasia for String Quartet by Dr. Ernest Walker, a charming composition full of graceful fancies. The concert

concluded with Mozart's Quintet for Clarinet and Strings, in which Mr. C. Mills joined the Catterall Quartet in an admirable reading of a noble work.

The Birmingham Choral Union's fourth and last concert of the current series took place at the Town Hall on March 10, the chief attraction being centred in a performance of Coleridge-Taylor's Cantata, 'A Tale of Old Japan,' based on Alfred Noyes's touching poem. Its melodic structure, its effective choral writing and orchestral colouring, were fully brought out under Mr. Richard Wessell's painstaking conductorship. The soloists in the Cantata were Miss Marie Rowe, Miss Florence England, Mr. J. A. Hinde, and Mr. Sidney Stoddard, who rendered excellent service. An additional attraction of the concert was Mr. Arthur Cooke's superb interpretation of Tchaikovsky's great Pianoforte Concerto in E flat minor, finely accompanied by the orchestra.

The Hallé Orchestra and the Birmingham Festival Choral Society joined forces in one of the finest performances of Verdi's 'Requiem' ever heard at Birmingham, not even that of the Triennial Musical Festival excepted. Sir Henry Wood conducted, his magnetic personality and thorough knowledge of Verdi's master-work imparting wonderful colour to the whole performance. The effect produced was grandiose. No finer quartet of solo artists could have been secured than Miss Carrie Tubb, Miss Dilys Jones, Mr. Webster Miller, and Mr. Norman Allin (the two last-named artists are principals of the Beecham Opera Company). Prior to the commencement of the 'Requiem,' the 'Last Post' was sounded by an array of trumpeters in memory of the late Dr. Sinclair, the audience meanwhile standing.

The novelty of the evening was Granville Bantock's 'Hebridean' Symphony, conducted by the composer, to which only a grand orchestra can possibly do justice, as in this case. It is a work of great inventive and descriptive power, and masterly in orchestral colouring and technique, indeed one cannot call to mind a more virile musical creation from its creator's prolific pen. At a first hearing it is almost impossible to grasp all the complexity and all the wealth of its structure, and no doubt another opportunity will arise when fuller details can be noted. The concert took place at the Town Hall on March 12.

BOURNEMOUTH.

'Truth is stranger than fiction'—at any rate, it is often more unpalatable, though very necessary. On the other hand, a little harmless deception is sometimes quite justifiable, and the readiest way out of an unexpected quandary. To the members of the audience at the twentieth Symphony Concert, however, the old adage must have appealed with especial force, for an announcement of, we should say, an absolutely unique kind was made to them. It must be explained that the name of Mr. Joseph Holbrooke was writ large (albeit not large enough, as things turned out) over the programme of this particular concert, the 'famous composer and pianist'—as the preliminary bills had it—being requisitioned for the solo part in his own Poem for Pianoforte and Orchestra, entitled 'The Song of Gwyn ap Nudd,' his 'Dreamland' Suite also figuring in the scheme. Mr. Holbrooke, however, did not appear. The cause of his absence was speedily made clear by Mr. Dan Godfrey, who explained that Mr. Holbrooke had declined to appear as he considered that his name had not been printed in big enough type on the posters! Seeing that the new paper restrictions have since come into force, concert promoters will be hard put to it to avail themselves of Mr. Holbrooke's services, unless pressure is brought to bear upon the paper Controller to grant a special permit whenever Mr. Holbrooke performs. At the concert we are now dealing with the Gade centenary was celebrated by the playing of the composer's 'Ossian' Overture, but the central feature of the programme was Rimsky-Korsakov's Sinfonietta on Russian Themes. The absentee's place was filled by Mr. H. E. Batten, an exceedingly skilful member of the Orchestra, who played a Violin Concerto (Paganini).

The most outstanding event of the month, however, was the first performance here—the writer is inclined to think that it was the first performance in England—of Scriabin's second Symphony, Op. 29, in C. Magnificently played, this

splendid musical death reform Overture Fancie was based on 'Pan,' unequalled. Respected single o being ve hearing undoubt pianoforte instrument splendid technique a Bourne produce of d'A interpret say that Concert by Miss tempera technical The v being in program events v was Mr. Sir Hen able mar Concert vocalist Lunn v bations, were it could h Lord's assisted pleasures de Pach pianist when h addition very int the wei ment th Verne s both th Verne's hitherto for this St. Patr conjunc song it

The t have be that th draw. Hall o received Bristol's course n The ch Miss Ag directed were M Joseph never sa it has b such nu as this outburst

splendid Symphony must have convinced all the serious musicians present—if conviction were needed—that Scriabin's death robbed the world of a very great composer. Capital performances have taken place, too, of Elgar's 'Cockaigne' Overture and Debussy's lovely *Prelude, 'L'après-midi d'un Faune.'* Beethoven's fourth Symphony was a very welcome feature of the concert on March 8, and at this concert also was brought to a first hearing at Bournemouth the Rhapsody 'Pan,' by Cyril B. Rootham, a pleasing work, though unequal.

Respecting the soloists at these concerts, we must first single out Mr. Frederick Dawson, our indebtedness to him being very great for the opportunity he has again given us of hearing the wonderful Pianoforte Concerto of Delius—undoubtedly, in our opinion, the finest concerto written for the pianoforte since the Grieg. In spite of a badly-tuned instrument, Mr. Dawson's illuminating performance was a splendid example of emotional playing and transcendent technique. Other artists have been Miss Marjory Dorning, a Bournemouth violinist of rare refinement and charm, who produced for the first time in England the G minor Concerto of d'Ambrosio, an extremely good composition. The interpretation was equal to Miss Dorning's best, which is to say that it was first-rate. On March 15, Bach's noble Violin Concerto in E was the medium for some expressive playing by Miss Constance Izard, a very tasteful performer whose temperamental qualities, however, are in advance of her technical attainments.

The writer's attendance at the 'Monday Special' Concerts being impossible, no reference to the playing of the attractive programmes can be made; but there have been various other events which call for brief mention. Foremost among these was Mr. Godfrey's annual concert, which was highly successful. Sir Henry Wood conducted several numbers in his own inimitable manner. Mr. Mark Hambourg played the Tchaikovsky Concerto in B flat minor, and Mr. Frank Mullings was the vocalist. An orchestral concert with which Madame Kirkby Lunn was associated was another attraction. Her contributions, though beautiful from the purely vocal standpoint, were it must be confessed rather prosaic, and much more could have been made of Mendelssohn's 'O rest in the Lord.' A return visit by M. Strockov, the Russian violinist, assisted this time by the Municipal Orchestra, was a pleasurable event; and a Chopin recital by M. Vladimir de Pachmann on March 8 proved delightful, the famous pianist by his beautiful playing almost recalling the days when he was at his zenith. Mr. Frederick Dawson, in addition to his appearance at a Symphony Concert, gave a very interesting recital, but for a second time laboured under the weighty disadvantage of having to perform on an instrument that was badly out of tune. On March 14 Miss Adela Verne and M. Vallier gave a pianoforte and vocal recital, both the performers receiving a warm welcome. Miss Verne's playing must indeed have been a revelation to those hitherto unacquainted with this great artist. Our final entry for this month is the visit paid by Mr. Plunket Greene on St. Patrick's Day, when this admirable singer appeared in conjunction with the Orchestra. In the interpretation of song it is doubtful whether he has an equal.

BRISTOL.

The two concerts given by the Choral Society this season have been splendidly supported, a fact that seems to indicate that the oratorios of Handel and Mendelssohn are still a draw. There was not a vacant seat at the Colston Hall on March 17, when 'For the Fallen' and 'Elijah' received interpretations of the high standard expected of Bristol's premier Choral Society. Elgar's requiem was of course new to the singers, but most impressive was the effect. The choir and orchestra numbered five hundred performers, Miss Agnes Nicholls was the soloist, and Mr. George Riseley directed the performance. In 'Elijah' the principal soloists were Miss Agnes Nicholls, Miss Margaret Balfour, Mr. Joseph Reed, and Mr. Herbert Brown. As Mr. Riseley is never satisfied with the choir even in familiar works, unless it has been thoroughly rehearsed, a grand presentation of such numbers as 'Thanks be to God' was forthcoming, and as this preceded the interval it was followed by a great outburst of applause, this and the close of the oratorio being

the only occasions of such a demonstration of approval. Mr. Maurice Alexander was the principal violin, and Mr. A. E. Hill was at the organ. It is matter for regret to many that the Society has limited its twenty-eighth season to two concerts, four being given in pre-war times.

On March 10 Colston Hall was filled to overflowing on the occasion of an exceptional concert. A contingent of Canadians from Moose Jaw visited Bristol to leave the colours of their battalion in the safe keeping of the Dean and Chapter of the Cathedral, and a concert was hurriedly arranged in their honour. The Moose Jaw Band played a number of popular items, including of course the Maple Leaf March, Mr. George Riseley contributed organ solos, the Bristol Glee Singers afforded much delight by their part-songs, and the soloists (Miss Gertrude Winchester and Mr. John Royce) were rewarded with hearty applause. The concert, which was patronised by the Lord Mayor and Sheriff, could scarcely have been organized in so short a time without the assistance of the Bristol Constabulary, who had the satisfaction of handing over a welcome sum to the Bristol Branch of the Red Cross Society.

The series of Clifton Chamber Concerts was brought to a close on the evening of Monday, March 12, the promoters being well satisfied with the support accorded the four concerts, having regard to the exceptional times. The two principal works in the last programme were Dvorák's well-known Quartet in E flat major, Op. 51, which was excellently played by Madame Marie Adolphi, Miss Hilda Barr, Mr. Alfred Best, and Mr. Percy Lewis, and César Franck's Quintet in F minor, in which the string quartet was joined by Mr. Herbert Parsons. The latter played brilliantly some typical examples of Debussy, and was encored. Another popular feature of the scheme was Saint-Saëns's Violin and Pianoforte Sonata in D minor, Op. 75, of which a charming interpretation was given by Madame Adolphi and Mr. Parsons.

The Bristol New Philharmonic Society gave its second concert of the season on March 21 at the Victoria Rooms before a large audience, which included the Sheriff (Col. J. B. Butler), and the president (Mr. George A. Wills). Mr. Arnold Barter, the hon. conductor, had at his command a well-trained though somewhat depleted choir in the male sections, and an efficient orchestra led by Mr. Maurice Alexander. Mr. C. W. Stear was the organist. Madame Katharine Gerrish, Miss Phyllis Lett, and Mr. Robert Burchill were heard in the solo passages in Bach's Cantata, 'The Lord is a Sun and Shield,' and all concerned shared in a creditable performance. An orchestral feature that was very much enjoyed was the fifth Symphony in E minor of Tchaikovsky, the applause being most hearty after the beautiful Andante Cantabile. The second part of the programme was entirely modern. It included 'Toward the unknown region,' for chorus and orchestra, by Dr. R. Vaughan Williams, a vice-president of the Society; 'Let us now praise famous men,' for solo and chorus, with organ accompaniment, by Dr. H. Walford Davies, who completed the work in Bristol Cathedral; and 'Dubinouchka,' for chorus and orchestra, by Rimsky-Korsakov. These varied compositions were admirably interpreted and well received, but the greatest enthusiasm of the evening was aroused by Miss Phyllis Lett, who sang delightfully the 'Sea-Pictures' by Sir Edward Elgar. The concert was in aid of the Bristol branch of the British Red Cross Society.

A cultured amateur musician has passed away in Mr. F. St. John Bullen, a well-known surgeon of Clifton. He was an able pianist, organist, and violinist. Many friends identified with music in Bristol attended the funeral service at St. Paul's Church, Clifton, including Mr. C. T. Budgett and Mr. Gerard Fox, chairman and secretary respectively of the Bristol Musical Club of which Mr. Bullen was a member. He was also a prominent Freemason, having been a P.M. of the Royal Sussex Lodge of Hospitality, No. 187, and P.P.G. Sword Bearer, and many representatives of the Order attended the funeral.

CAMBRIDGE.

The University Musical Society gave an orchestral concert on March 15, and performed the Suite in B minor for flute and strings (Bach), Air de Ballet 'Les Indes galantes' (Rameau), Symphony No. 2, in D ('The London'), Haydn,

and Overture 'La Clemenza di Tito' (Mozart). Mr. Edward J. Dent conducted in place of Dr. Rootham, who was absent on account of ill-health.

On March 10 the Newnham College Musical Society gave a performance of Pergolesi's 'Stabat Mater,' under the conductorship of Dr. Mann.

On Sunday evening, March 4, in Trinity College Chapel, Dr. Alan Gray gave an organ recital, and the choir sang the Motets 'Jastorum Animæ' (Byrd), 'Hosanna to the Son of David' (O. Gibbons), 'O God of Love' (Kalinnikov), and 'O praise the Lord' (Rachmaninov). A collection was taken on behalf of the St. Dunstan's Hostel for Blinded Soldiers and Sailors.

DEVON AND CORNWALL.

DEVON.

Certain of the Royal Naval accountants in Devonport Dockyard have found an edifying diversion from their work by combining themselves into a glee party, with Mr. R. R. Kimbell, one of themselves and a gifted musician, as conductor. Enthusiasm and diligence in practice under excellent training have produced gratifying results, and when the party first sang to a public audience on February 21, at Devonport, no doubt was left of the pleasure they gave to others and enjoyed themselves. Vitality of tone and expression, in *piano* as well as *forte* effects, made each number distinct and full of meaning. The part-songs were excellently chosen.

On board H.M.T.S. 'Impregnable,' on February 28, a concert was given by those on the ship and a number of visitors. A string quartet, consisting of Sergt. Knowles, Musicians Hardy, Howell, and Ransley, with Naval Schoolmaster Adams at the pianoforte, played concerted items, chiefly operatic selections, and Boy Knight played 'cello solos with much credit. The ship's band, under Mr. J. H. Ames, played several pieces.

On the same date, in the Royal Marine Globe Theatre, Stonehouse, the divisional band in string combination, at a war fund concert, played the '1812' Overture, and incidental music to a patriotic scene given by the Royal Marine Girls' Ambulance Brigade.

Plymouth Presbyterian Ladies' Choir, augmented to a total of eighty voices, performed under Mr. F. E. Butchers on February 28.

The usual course of the Saturday Corporation Concerts at Plymouth Guildhall was varied on March 3 by a programme in which the string band of the Royal Garrison Artillery (Mr. R. G. Evans, conductor) collaborated with the borough organist in a Postlude by Smart, Tchaikovsky's 'Marche Slav,' and the 'Solemn Melody' of Walford Davies. The band played as a novelty a Suite 'From the country-side' by Eric Coates, which proved picturesque and rhythmic music with attractive melodies.

Chamber music at Torquay Pavilion, on February 20, consisted of Beethoven's String Quartet, Mozart's Pianoforte Quintet in G minor (played by Mrs. Lennox Clayton, Miss Jessie Bowater, Mr. Lennox Clayton, and Miss Ethel Pettit, with Mr. Edgar Heap at the pianoforte), and Miss Ethel Pettit and Mr. Heap gave a beautiful performance of Brahms's Sonata for 'Cello and Pianoforte, No. 1. On February 24, Mr. Philip Cathie (violin) and Miss Dorothy Dawson-Campbell (pianoforte) played music by Bach, Arensky, Paganini, Sarasate, Liszt, Chopin, Rachmaninov, and Scriabin, and with the orchestra the pianist played MacDowell's Concerto in D minor, No. 2. Mr. Lennox Clayton conducted, and Miss Winifred Fisher sang. On March 9, the Reserve Battalion of the London Regiment R.F. gave two concerts, severally in orchestral and military combination, the most important item being Tchaikovsky's '1812' Overture played by the military band. In the Museum Hall at Torquay, on March 3, a patriotic Empire Cantata written and composed by Mr. E. P. Bovey, was interpreted by sixty youthful performers under the composer's direction. At Waldon House, Torquay, members of Torquay and District Organists' Association listened to a paper read by Mr. W. L. Twinning on 'Organ Accompaniment.'

At the tiny village of Wrafton, near Barnstaple, on February 19, a miscellaneous concert was given by Miss Pauline Hook, the Misses Alford and Hunt, Messrs. S. Harper and Minchington (vocalists), Miss Steadman and Miss A. Reed (elocutionists), and Miss H. Spencer (violin).

The Plymouth Royal Marine Band, conducted by Mr. P. S. G. O'Donnell, gave a concert at Exeter on March 3, playing Elgar's 'Cockaigne' Overture, Massenet's 'Scènes pittoresques,' and a selection from 'Madame Butterfly.' Songs were sung by Messrs. W. Belgrave and A. Kellef.

Dvorák's String Quartet, Op. 96, was played at Dawlish on March 15 by Mrs. Dant, Miss Phyllis Smith, Mrs. Houghton, and Rifleman R. V. Tabb, and each player also contributed solos to the programme.

The organ recitals given by Dr. H. J. Edwards in Barnstaple Parish Church are rightly regarded by the public as events of interest and importance, and on March 16 he introduced two Choral Preludes by Parry, 'Eventide' and 'Hanover,' Mendelssohn's first Sonata; pieces by Guilman and Hollins were also given, and Mrs. Fairfax sang two contralto solos from works by Dr. Edwards. Dr. Mackenzie played a violin solo and an obbligato.

CORNWALL.

A number of blind musicians gave concerts at Camborne on February 22, and at Truro on February 26, in aid of St. Dunstan's Hostel for Blinded Soldiers and Sailors. Mr. W. Wolstenholme (pianoforte) gave great pleasure to a large audience, songs were sung by Miss Maggie Lister, Miss Sarah Maden, Mr. Angus Brown, and Mr. Ernest Littlewood. Mr. John Arr played violin pieces, and Miss Dora White was the accompanist.

Members of the staff and pupils of Shebbear College performed songs, choruses, and instrumental music on February 23 in aid of Torrington V.A. Hospital.

The newly-formed St. Dennis and District Musical Society justified its inauguration and evidenced conscientious study during its first session at a concert at Carne Hill, on March 7. Mr. S. D. Collins conducted, and St. Austell Ladies Vocal Quartet assisted in the programme. £13 16s. was the gratifying result, retained as a nucleus for the Society's funds.

Launceston Choral Society, which has an able and conscientious conductor in Mr. C. Stanley Parsonson, managed to assemble with a very fair balance of voices, the war being considered, to give an excellent concert on March 8. The madrigal 'When Allen-a-Dale went a-hunting' (R. L. de Pearsall) was an interesting item; part-songs given included 'O lovely May' (German), 'Full fathom five' (Charles Wood), 'There rolls the deep' (C. H. H. Parry), and 'Cargoes' (Balfour Gardiner), a list which indicated the broad and progressive mind of the teacher and singers; the chorus 'It comes from the misty ages' (Elgar) closed the programme. Visitors from Plymouth who assisted were Miss Clarrie Martin and Mr. David Parkes (vocalists), Miss E. Allen (violinist), and Miss Winifred Blight ('cellist).

EDINBURGH.

On February 28 the Royal Choral Union gave an excellent interpretation of 'Elijah.' The soloists were Miss L. Stiles-Allen, Miss C. Mentiplay, Mr. A. E. Benson, and Mr. Herbert Brown. The Dunedin Society referred to from time to time in these notes also had a meeting on the same date. This Society affords opportunities of hearing works by Scottish authors and composers, and on this occasion Mr. D. A. Mackenzie produced a one-Act play entitled a 'Fisher Wooing,' which had a very enthusiastic reception. The music was drawn from the instrumental and vocal works of MacCunn, Drysdale, Moffat, and E. Barrat. The Harrison Concert on February 17 introduced Mr. Eugene Goossens, jun., as conductor of the Beecham Symphony Orchestra in the absence of Sir Thomas Beecham. His interpretations were greatly admired for their dignified and effective restraint. The novelty in the programme was Mozart's Violin Concerto No. 7, in D major. Miss Yvonne Astruc gave a delightful classical reading of the work. On March 10 Pachmann gave a pianoforte recital in the Usher Hall.

The great event of the month and the season is the visit of the Beecham Opera Company. Its popularity is increasing as the days go on, and all the operas are drawing large audiences. The performance of Mozart's 'Seraglio' was delightful. Edinburgh has had the opportunity of hearing Charpentier's 'Louise' again (only the second time in the city), and Moussorgsky's 'Boris Godounov' for the first time. The repertoire of the Company is the same as that of the London season.

LIVERPOOL.

The tenth Philharmonic Concert on February 20 presented another opportunity for young Mr. Eugene Goossens to display his ability as an orchestral conductor, in a programme which commenced with Chabrier's 'Gwendolen' Overture, a work which arouses an interest not so fully maintained as in the case with Rimsky-Korsakov's fantastic Suite, 'Le Coq d'Or,' which affords piquant hearing apart from stage accessories. Of both pieces a brilliant performance was enjoyed, thanks to Mr. Goossens and the admirable orchestra, which was no less satisfactory in Cowen's 'Butterfly's Ball' Overture, and in a 'Rêverie' by Scriabin not especially remarkable except for its shortness. The chief feature of the evening was undoubtedly found in Mr. Arthur Catterall's splendid playing of the solo part of Brahms's Violin Concerto. His performance also commended the musicianly features of a Violin 'Ballade and Refrain Rocco,' by J. H. Foulds. Miss Lilian Burgess found favour by her pleasing and unaffected style in singing Mozart's 'Dove Song' and songs by Arthur Foote and C. G. Spross. The choice of Sir Frederick Bridge's arrangement of old Richard Dering's Motet 'O God of Battles' was most timely, and gave the choir an opportunity to be heard in a well-intentioned, if not wholly effective, performance.

After a long course of orchestral and chamber music, it was a welcome relief to hear a choral work at the eleventh Philharmonic Concert on March 6, which was devoted to a first performance in its entirety by the Society of Coleridge-Taylor's 'Scenes from Hiawatha.' The committee could not have made a more popular choice, and conducted by Sir Frederic Cowen the orchestral features of the music were especially well presented by the fine band led by Mr. Catterall. The choir was not so sure and steady in the opening section as in the later parts of the trilogy, and it was evident that more rehearsals would have been an advantage, especially as single-voice copies were used. But there was much to commend in matters of expression and well-balanced tone. Of the vocal principals, Miss Agnes Nicholls distinguished herself, and Mr. Charles Mott sang well in the baritone music. Mr. Alfred Heather, owing to a cold, hardly did himself justice in 'Onaway, awake,' that imperishable gem of a work which seems long destined to enjoy public favour, although it was again apparent that the unmistakable inspiration of the 'Wedding Feast' is not wholly sustained in the later sections of the trilogy.

There has been some fluttering in local dovecotes respecting the regulations as to 'full dress' at the Philharmonic Concerts which have hitherto been rigorously enforced upon occupiers of seats in the stalls and boxes. In deference to expressions of public opinion the committee temporarily relaxed its Draconian rules, and at the last two concerts evening dress was optional. This is an upheaval which has taken a European war to bring about, and it is worthy of record that very few people availed themselves of the privilege.

The result of a *plébiscite* taken of the supporters of the Harrison Frewin English Opera Company as to whether 'Tannhäuser' should be played during the successful season of sixteen weeks at the Shakespeare Theatre was that 4,632 voted for and only 182 against the inclusion of the opera. The 'Ayes' therefore gained the day, and the management gracefully recognised the position by performing 'Tannhäuser' on March 19. Apropos its composer, it is useful to remember that Mr. Frederick Dawson pointed out in his recent lecture that in the matter of style all Wagner really did was to re-state to modern illustrations what others had written hundreds of years previously. But as Mr. Dawson said, 'Wagner is not the only German whom we have found out to be a thief.'

At the sixth and final concert of the Symphony Orchestra's season, on March 3, Mr. Akeroyd played familiar trumpet rouds in items by Wagner and Tchaikovsky, but the chief attraction for a crowded audience centred in Madame Clara Butt's glorious voice, which was finely heard in Frank Bridge's arrangement of the old melody 'A joyous Easter Hymn,' with its ecstatic 'Alleluias,' and also in Edward German's setting of Kipling's 'Have you news of my boy Jack,' lines of tragic pathos, which still await music of equal inspiration. A word of congratulation is due to Mr. Akeroyd for the excellent music he has provided and so ably

conducted at these concerts, and also to the business management which has resulted in a credit balance after paying the orchestral players their usual fees.

To the success of the miscellaneous concert given by the Post Office Choral Society on March 14, the intelligent singing of the choir very largely contributed. It is matter for congratulation to the community as well as to this admirable branch of the public service that so much excellent choral material is still available in the ranks of this Society and so well organized. Conducted by Mr. Arthur Davies the compact body of 170 singers sang with great expression and tonal beauty in Brahms's part-song 'In Autumn,' and also in Mendelssohn's 'Hear my Prayer,' in which the soprano solo was powerfully sung by Miss Desirée Ellinger. And not only finish but also whole-hearted vigour was forthcoming in the singing of Elgar's 'The Challenge of Thor.' The miscellaneous items included acceptable songs from Miss Hilda Cragg-James and Mr. Charles Leeds, and a competent orchestra led by Mr. Alfred Ross materially assisted in the accompaniments.

Mr. Joseph Holbrooke's fourth programme at the Crane Hall, on March 5, was typically modern, and provided the uninitiated with one or two nuts to crack in the elusive harmonic scheme of Ravel's Quartet in F, in Mr. Holbrooke's Pianoforte Toccata, an unbeautiful *tour de force*, and Mr. Eugene Goossens's clever and imaginative little pieces 'By the Tarn' and 'Jack o' Lantern.' Miss Gladys Moger sang artistically in songs by Purcell and Hook, as well as in Mr. Holbrooke's 'Killary,' a characteristic example not exactly compelling in its vocal charm. On this occasion, in the string quartet, Mr. John Saunders was associated with Mr. C. Woodhouse, Mr. E. M. La Prade, and Mr. Felix Salmond.

For the fourth and final chamber concert of the Rodewald Concert Society on March 12, a selection of somewhat violent contrast was offered in Ravel's Quartet in F, Dittersdorf's Quartet in E flat, and Beethoven's Quartet in G, Op. 18, No. 2, which by its calm and formal beauty helped to restore the equanimity of those whom Ravel had puzzled. These of course did not include the ultra-moderns of the audience, who had reason to be delighted with the performance of the complex music given by Mr. Catterall and his associates, Mr. John Bridge, Mr. F. S. Park, and Mr. J. S. Hoek, who are players of infinite resource.

Conducted by Mr. John Tobin, Elgar's latest choral works 'For the Fallen' and 'To Women' were sung by the Crosby, Waterloo, and Blundellsands Choral Union with Miss Ella Rees as soprano soloist, in the Waterloo Town Hall on March 14.

At the recent Trinity College prize distribution, Prof. J. C. Bridge strongly advocated the teaching of the violin in preference to the 'everlasting pianoforte,' and at the same meeting Mr. Legge, the City Director of Education, expressed himself as pleased with the rapid development of a movement to teach vast numbers of people to enjoy and appreciate good music rather than to sing or play badly or indifferently. It has transpired subsequently that the approval expressed of this new movement was not intended to discourage (as had been reasonably inferred) the voluntary labours of local school-teachers under the Education Authority in promoting class-singing as a 'vitalising force,' and in this belief active preparations for the forthcoming 'massed-singing' festival are now proceeding.

A concert-lecture on César Franck was given to the members of the Liverpool and District Organists and Choirmasters' Association on March 5, by Mr. C. W. Bridson, assisted by Mr. R. J. Forbes, the well-known pianist, who collaborated with Miss Kathleen Daly (violin) in several well-played examples. Mr. Walter Bridson was the vocalist.

MANCHESTER AND DISTRICT.

The season now rapidly drawing to its close has witnessed the termination of the careers of three notable Hallé wind-players—two by death, in Messrs. V. L. Needham (flautist) and (on March 14) Charles Reynolds (oboeist) (see p. 160), while Mr. Paersch, the leader of the Hallé horns, has been compelled to give up active work owing to declining health, brought about by continual insomnia.

Preparations for the opera season commenced on March 25 with orchestral rehearsals, and from April 2 to

May 25 seventeen operas will be staged at the New Queen's Theatre. Expectations had been raised of a seven-weeks' season, but Birmingham developments have caused a curtailment here in order to consolidate the position there—a matter for congratulation to all concerned. The Beecham Company has not before played at Manchester 'Aida,' 'Louise,' 'Tosca,' 'Samson and Delilah,' 'Il Seraglio,' 'Girl of the Golden West,' 'Trovatore,' or 'Fair Maid of Perth' (Bizet); and 'Otello,' produced here last June, in Italian, will now be given in an English version. The expected Glinka, 'A Life for the Czar,' will not be forthcoming. Eugène Goossens, sen., will be warmly welcomed to a share in the conducting, as also Mr. Aylmer Buesst.

The season has, if anything, emphasized the importance of the Saturday night audience, and if this has been the case under the present abnormal conditions, it is tolerably certain that its future position will be greatly strengthened. In the quality of the programmes, conductors, and soloists there is little or nothing to choose between the Hallé on Thursday nights and the 'Proms.' on Saturday nights. The former audience contains more elderly people of leisure, the latter a greater proportion of younger folk who are obviously fully employed during the week. If there be a return to normal peace conditions in a year or two, the questions will be: 'What probability is there that the gradually-declining numbers of the older supporters of music here will be replaced by the younger generations possessed of means and sufficient interest in matters artistic to keep alive the older Society, and will the newer Saturday growth help to strengthen the parent tree or shoot up into an independent existence?'

On its orchestral side Manchester may now be said to be fairly abreast of Stravinsky's art. We have had his songs; the brief 'Fireworks,' dating from 1908; the 'L'oiseau de feu' Suite of 1910; last season some fragments of 'Petrouchka,' and on March 1 the same ballet-music in its entirety. Impressions are gradually crystallising, although we are labouring under the great disability of coming to conclusions on Stravinsky with only an incomplete knowledge of everything that goes to a complete understanding. Stravinsky's orchestration, minus stage-action and scenic effects, conveys much less to the hearer than, say, Wagner, Strauss, or Rimsky-Korsakov shorn of similar accessories. If a final judgment must wait for Russian ballet experiences, speculation on revealed tendencies may have some interest. In Stravinsky's hands the orchestra attains a graphic power not known before, and even without knowing much or anything about the accompanying dramatic action, one feels instinctively that the music must have considerable sustaining power, for no rational being would or could write like that unless to enforce or heighten such a situation. All the works of his so far heard here reveal his tendencies to a realistic view of music's potentialities, but not along the lines of, say, Strauss or later Germans. If his subject be accepted as one fitted to be put to such imaginative uses, then it must be conceded that Stravinsky's score reveals both imagination and discretion of a high order in the use of the orchestra for subtle and exact shades of colour, and in the free and often audacious use of dissonance. 'Petrouchka' abounds in such instances—the crowd at the fair, and the fun of the opposition bands, the drollery of the dancing-bear episode, and so on. There is a delicacy and sureness of touch that differentiates it from what the average member of an audience had come to regard as 'realistic' music, meaning something coarse, brutal, or violently hideous. To try and 'enjoy' this music as one might enjoy 'Mazepa,' or 'Francesca,' is to approach it from an entirely wrong direction. It is meant to be frankly illustrative, and the strongest argument that can be advanced for concert-room performance is that when the happy day of Russian ballet should dawn in Manchester, a goodly proportion of the audience will have a passing acquaintance with the subject, if in only one of its three aspects. That Stravinsky has extended the idiom of legitimate musical expression, both in veracity and picturesqueness, seems to me to admit of no doubt. The band does not as yet display quite the same degree of virtuosity as in 'L'oiseau de feu,' but that is sure to come, and with it probable illumination on points now relatively obscure. I am inclined to rank this Stravinsky-propaganda campaign as the most distinguishing feature of the Hallé season just closed. Next

in order of importance is the revelation of Goossens's power as conductor. He lacks Sir Thomas Beecham's driving force, fire, impetuosity, galvanic power—call it what you will—but I think a considered judgment would place him second to Sir Thomas in the Young England School of conductors. Nothing seems to come amiss to him, and he conveys the impression of doing big things unconsciously, and so far there is no evidence that he is likely to become a stylist rather than a true interpreter. I hope it may be possible to study his art at close quarters in some of the big operas which we shall have during April and the first week in May, because that will reveal mercilessly any flaw in his sense of perspective. The due correlation of symphonic movements often exposes a conductor's weakness, but when a man has to relate Scene 1 of Act 1 to the middle and end of a long night's opera, he is gifted indeed if he can convey the impression of having from the outset realised the true proportions of the whole. Richter undoubtedly had that instinct to a supreme degree.

NOTTINGHAM AND DISTRICT.

On February 22 the Nottingham Sacred Harmonic Society brought its season to a close with the very appropriate selection of Handel's 'Judas Maccabæus.' It would be unfair to say the Society never sang better, but it must be admitted that considering the difficulties of the times, the choral singing was good. The soloists were Miss Laura Evan Williams, Madame Annie Johnstone, Mr. Frank Mullings, and Mr. Norman Allin (whose first visit to Nottingham was greatly appreciated). Much of the excellence of the performance was due to the constant care of Mr. Allen Gill, the conductor, and his leader, Mr. Wynne Reeves, and mention must be made of Mr. Bernard Johnson's useful aid at the organ.

On March 4 Mr. Bernard Johnson gave an organ recital at the Albert Hall, when he was heard to advantage in Bach's Toccata and Fugue in C, Guilman's 'Prayer' and 'Cradle Song,' and Hollins' Communion in D. Grieg's Pianoforte Concerto in A minor was beautifully played by Miss Una Truman, the organ supplying the orchestral parts.

OXFORD.

The first concert of the present term was held in the Sheldonian on February 7, when Madame Clara Butt, supported by a strong party of artists, gave an excellent miscellaneous concert to a large audience, though we cannot help thinking it was a pity that so very many encores were demanded.

On February 14 Miss Evelyn Jansz, assisted by Miss Grace Eales (vocalist), gave an interesting concert in the Old Holywell Music Room. It is not often that an artist appears in a three-fold character, but Miss Jansz appeared as a pianoforte composer, a song-writer, and as an interpreter of the Chopin school. Her own pieces, 'Deux Souvenirs de l'Orient,' 'Le Matin' and 'Barcarolle,' were beautifully played, but she was not so fortunate with the Chopin group, and we venture to think that the over-elaboration of the pedal was responsible for the lack of intellectual clearness here and there. The six songs sung by Miss Eales were all composed by Miss Jansz, and all were beautifully performed. We shall hope to hear these ladies again.

On February 27 the Professor of Music, Sir Walter Parratt, gave his terminal lecture in the Sheldonian upon 'Organ music from S. S. Wesley to the present time,' the illustrations being given by Mr. Ley. He began by saying that it was impossible to over-estimate the work of Wesley as a musician and organist. He was, perhaps, the greatest extemporizer we ever had. He (Sir Walter) had heard him at his best. Wesley used to write his subject on a little strip of music paper, and carefully place it on the desk so that he could glance at it whenever he wished. These extemporizations were sometimes almost marvellous, Wesley being especially good at 'extraneous modulation' and prone to revel in plunging into all sorts of intricacies. He was exceedingly clever in their management, and mostly came out of the fray with clean hands. Coming to our times, of to-day, the Professor said there was just now a rage for 'Choral

Preludes' adapted for the organ, and notwithstanding the age he hardly thought composers could be better occupied, for at least two great writers, Parry and Stanford, had produced in this form some of the best of our treasures. Illustrations were played from the works of these composers, as also from those of Harwood and Charles Wood. The Allegretto from Elgar's Organ Sonata was also given. This however the Professor thought to be too orchestral for genuine organ music. At the conclusion of his lecture Sir Walter strongly advised all would-be organists not to attempt Chopin music on the instrument, for which it is altogether unsuitable, but to work closely and laboriously on the great lines of John Sebastian Bach. The lecture was much appreciated.

On February 28 a concert was given in the Sheldonian by Mr. Benno Moiseiwitsch, Miss Daisy Kennedy (violin), and Madame Alys Bateman (vocalist), in aid of the Richmond Home for totally disabled sailors and soldiers. The programme consisted entirely of foreign compositions mostly Russian and Polish, many of them interesting and mainly new to an Oxford audience. The opening piece, 'Poème Sonata,' by Catoire, played by Miss Kennedy and Mr. Moiseiwitsch, is in one movement only. Starting quietly with an expressive melody well harmonized, it gradually works up to a dramatic climax with a richly varied accompaniment. The performance was excellent, though occasionally the violin was obscured. Miss Kennedy's group of half-a-dozen violin solos followed, César Cui's 'Orientale' and Koslov's 'Perpetuum Mobile' (Op. 6) seeming greatly to please the audience. Madame Bateman contributed a number of songs, 'Afton Water' by Merikanto, and 'Evening Mists' by Gnessin, calling for special mention for their exquisite interpretation. Mr. Moiseiwitsch played in masterly style Schumann's Toccata and Chant Polonaise by Chopin-Liszt amongst other things.

On Sunday afternoon, March 11, came the concert of the term, when Bach's 'St. John' Passion was given in the Sheldonian by the Choral Society and Bach Choir, under Dr. Allen, the soloists being Miss McLelland and Miss Silvers, and Messrs. Adams and Parker. Miss McLelland was especially good in the beautiful aria, 'Dissolve, O my heart,' and Miss Silvers gave a really fine interpretation of 'See Judah's hero triumphs.' The choir was excellent on the whole, especially considering the depletion of the ranks of the tenors and basses by the exigent demands of the war. For all that, however, the striking and tumultuous choruses were attacked with great precision and vigour, while the singing of the chorales could hardly have been surpassed for beauty and purity of tone.

SHEFFIELD AND DISTRICT.

Still specialising in Purcell's music, the Sheffield University Musical Society revived 'The Fairy Queen' on March 17. Dr. Coward, who had bestowed much care on the revival, claimed that probably it was the most complete performance of the music since 1707. Regarding the event as of considerable historical interest, he gave the work practically in its entirety, omitting only a few of the orchestral passages in the music to the revels, wedding festivities, and the Chinese pageant, and tenor solo 'Come, all ye songsters.' There was an excellent string orchestra, and the choir of the Society showed considerable versatility in its treatment of the different choral sections. Naturally in music of such uneven quality the interest fluctuates, and the result of the performance endorsed the conclusion to which most people have come: that in these extended works of Purcell's the best portions have already been retrieved, and that, full of historic interest as they are, their concert-value is limited to isolated items. The 'Drunken Poet' scene, the beautiful Seasons music, the poignant Plaint, the chorus 'Hail! great parent of us all,' and the brilliant 'Hark! the echoing air,' made all their wonted effect in a performance which was conceived and carried out with excellent judgment.

At the weekly 'Thursday Three o'Clocks' of the Misses Foxon some varied and unhackneyed music has been heard during the month. Mr. Collin Smith played Glazounov's 'Serenade Espagnole,' and an Adagio by Bargiel for 'cello with sensitive tone and scholarly phrasing; while another

artistic 'cellist, Mr. Maurice Taylor, played, with Miss Ethel Cook, the D minor Suite of Saint-Saëns for pianoforte and 'cello, and was also heard in Bach's Suite No. 3 for 'cello alone. The finished violin-playing of Miss Zoe Addy, the thoughtful interpretation by Miss Ethel Cook of two of Brahms's Intermezzi, and the tasteful singing by Miss Ena Roberts of some modern art-songs, are to be recorded.

A recital of music for two pianofortes was given at the Montgomery Hall by Miss Margaret Welby and Miss Marguerite Pogson. The programme included 'Silhouettes,' Op. 23 (Arensky), Variations on a theme of Beethoven, Op. 35 (Saint-Saëns), 'Petite Suite' (Debussy), and 'Variations on an Irish Air,' Op. 17 (Norman O'Neill). The net impression of the recital was favourable to the combination, in hands capable of securing contrast and variety of treatment. The programme, so excellently diversified, was much enjoyed. Miss Eva Rich and Mr. E. Platts sang.

The Hallé Orchestra, with Sir Thomas Beecham in command, played at the last Subscription Concert. Mr. William Murdoch was the soloist in a masterly performance of Beethoven's 'Emperor' Concerto.

YORKSHIRE.

LEEDS.

The Leeds Choral Union's Concert on March 7 was one of the best it has ever given. It was a repetition of the Elgar Concerts given a year ago by Madame Clara Butt, who again took the part of the Angel in 'The Dream of Gerontius,' Mr. Gervase Elwes and Mr. Herbert Brown being the other principals, while Miss Agnes Nicholls sang in the two recent compositions, 'To Women' and 'For the Fallen.' Under the composer's direction really admirable performances were given, and the intimate beauty of the two shorter pieces was brought out with impressive effect. Even Elgar has done nothing more tender in sentiment than 'To Women,' which, without any pretentiousness, impresses one deeply. Two of the Saturday Orchestral Concerts, on February 24 and March 17, brought this series to a close, and with it Mr. Fricker severs his connection with the Orchestra he has made and with the concerts which have done more to popularise the best music in Leeds than any other institution in the town. Some pleasant little ceremonies, private in the case of the orchestra, public in the graceful valedictory remarks made at the concert by Mr. Sadler, Vice-Chancellor of Leeds University and chairman of the Concerts Committee, attended the latter event, when a very fine performance of Elgar's Violin Concerto, with Mr. Sammons as soloist, and novelties to Leeds in the shape of Scriabin's first Symphony and Ernest Farrar's English Pastoral Suite, marked an occasion which must remain a landmark in these concerts. At the earlier concert Mr. Herbert Johnson's very brilliant playing in César Franck's Symphonic Variations, and Miss Elsie Suddaby's artistic singing, with a charming performance of one of the most genial of Haydn's Symphonies (in D, No. 7 of the Salomon set), were the outstanding features. It is pleasant to record that the orchestra, in its very exacting task in accompanying Elgar's Concerto, showed to such advantage that Mr. Fricker may congratulate himself on leaving it at its highest state of efficiency. He appeared once again in the capacity of conductor of the Leeds Philharmonic Society at its concert on March 20, when the programme consisted mainly of unaccompanied choral music, including Bach's Motet, 'Come, Jesu, come,' the 'Vätergruft' of Cornelius, Rutland Boughton's delightful Choral Variations on Two Folk-songs, and pieces by Parry, Granville Bantock, von Holst, and Rachmaninov, which served well to display the refined artistic powers of the choir. Miss Adela Verne was the pianist, and Mr. William Hayle the baritone soloist.

At the Leeds Bohemian Concert on March 14, a rich programme comprised the Pianoforte Quintets of César Franck and Dvorák, and some short pieces, in a lighter vein, for string quartet by Frank Bridge and Glazounov. In the excellent quartet party led by Mr. Alexander Cohen, the war has produced some changes which have furnished more opportunities for women musicians, and now Miss Elsa Stamford as second violin, Miss Lily Simms, viola, and

Miss Kathleen Moorhouse, a most promising young violoncellist, vindicate the honour of their sex by showing their capability to sustain fully the reputation of the Quartet. If further opportunities are afforded them of co-operating they should reach a high standard of efficiency. Mr. Herbert Johnson was the pianist, and his brilliant and forceful playing added materially to the effect of the Quintets. On March 9 Mr. Cohen gave one of his sonata recitals, and was joined by Miss Kathleen Frise Smith in performances of Catoire's 'Poème' Sonata, and Sonatas by Veracini and César Franck, which were made the more effective by the sympathy existing between the players. At the Leeds University, on February 27, Miss Isabel Purdon and Mr. Percy Richardson gave a programme of violin and pianoforte music by composers whose names, Jones, Parry, and Walford Davies, reminded us of the close proximity of St. David's Day. John Jones, the 18th century organist of St. Paul's, was evidently a refined and gifted musician, whose work well deserves resurrecting. At St. Chad's Church, on March 19, the performance of Brahms's 'German Requiem,' which has now happily become too settled an annual event for the war to affect it, took place, under Mr. Richardson's direction, and with Miss Elsie Suddaby and Mr. Nathan Whiteley as the soloists. A most impressive reading of this great work was given, and the sensitive singing of the soprano solo deserves especial mention.

BRADFORD.

At Bradford the Subscription Concert on February 23, though good of its kind, may be briefly recorded. Mr. Mark Hambourg startled rather than charmed by his explosive reading of Bach's great D minor Toccata, Mr. Catterall proved himself a genuine artist in violin solos, and Miss Carrie Tubbs sang the 'Willow' song from Verdi's 'Otello' in her usual impeccable fashion. At the last Subscription Concert of the season, on March 16, Sir Thomas Beecham conducted a Wagner selection including a great part of the first Act of 'Lohengrin,' the love-duet from 'Die Walküre,' and the great scene from the first Act of 'Parsifal.' Miss Agnes Nicholls, Mr. Walter Hyde, Mr. Robert Radford, and Mr. Powell Edwards, were all well suited to their respective parts. Mr. Fricker made another 'last appearance,' on this occasion in connection with the Festival Choral Society, conducting highly finished performances of Elgar's 'To Women' and 'For the Fallen.' Free Chamber Concerts took place on February 26 and March 12. At the former John Ireland's powerful D minor Violin Sonata was played by Mr. Dunford and Mr. Midgley, and Miss Nellie Judson was the vocalist. At the latter a very promising young pianist was introduced in Miss Ida Bellerby, who has already developed into a fine artist, and joined Messrs. Edgar Drake and G. S. Drake in a very brilliant performance of Tchaikovsky's great 'Elegiac Trio.' Mr. Charlesworth George was the vocalist. On March 10 the Bradford Permanent Orchestra concluded its season, Mr. Eugene Goossens, jun., conducting, among other things, the Overture to Rimsky-Korsakov's early opera 'The Maid of Pskov' (alias 'Ivan the Terrible'), and the 'Karelia' Suite of Sibelius. Grieg's Pianoforte Concerto was the chief thing in the programme, the soloist being a young Bradford pianist, Miss Louie Mortimer, a sensitive and refined artist, who with greater confidence in her powers should add to her playing that element of abandon that is necessary to the bravura passages which are a feature of concerto music. Miss Lilian Stiles-Allen, the vocalist, is another artist to whom the term 'impeccable' fairly applies. On March 7 the Bradford Old Choral Society, under Mr. E. J. Pickles, gave a creditable performance of 'King Olaf,' with Madame Emily Breare, Mr. Mullings, and Mr. George Parker as principals.

OTHER TOWNS.

The Huddersfield Choral Society, on March 2, gave Handel's 'Samson,' which suited well the forceful splendour of its remarkable choir. Miss Esta d'Argo, Miss Dorothy Webster, Mr. Alfred Heather, and Mr. Herbert Brown were a most capable quartet of principals, and Dr. Coward conducted with his unflinching zeal and energy. On February 27

the Huddersfield Glee and Madrigal Society, which under an artistic conductor in Mr. C. H. Moody and an enterprising president in Mr. Charles Sykes, has made a great advance of late, gave a very enjoyable concert of vocal music which ranged from Orlando di Lasso to Debussy, and included an adaptation by the ingenious Sir Frederick Bridge of the 'Battle Prayer' in 'King Henry V.' to music by Shakespeare's contemporary, Dering. Madame Kirkby Lunn's dramatic singing enlivened the programme, and a young local violinist, Mr. J. E. Crowther, showed that he has already achieved considerable technical ability. At Halifax, on March 8, Mr. Fricker conducted a concert by the Choral Society which ended its ninety-ninth season, and included Debussy's 'Blessed Damsel,' Verdi's 'Stabat Mater,' and Mozart's 'Splendide Te, Deus,' while Mr. Herbert Johnson repeated his Leeds success as soloist in Franck's Symphonic Variations. It was an altogether delightful programme, and the performances sustained throughout a high standard of efficiency. Miss Olive Sturges and Miss Hilda Mitchell were the principal vocalists. On March 2, Mr. Catterall's quartet party appeared at the Halifax Chamber Concert, and played Quartets by Beethoven (in G, Op. 18), Brahms (in A minor, Op. 51), and Taneiev (in A minor, Op. 11) in brilliant style. Messrs. J. S. Bridge, F. S. Park, and J. C. Hood were Mr. Catterall's colleagues. On February 24 Miss Ella M. Bradford gave a chamber concert at Harrogate, and joined Mr. Rawdon Briggs in Violin Sonatas by Beethoven (in C minor, Op. 30) and Brahms (in A). Miss Dorothy Milnes and Miss Ethel Milnes contributed songs to the programme. On March 9 the Ilkley Vocal Society, with Mr. Akeroyd as conductor, and Mr. Percy Richardson at the pianoforte, gave a pleasing miscellaneous programme, including Brahms's 'Song of Destiny,' and Stanford's 'Song of the Fleet.' Mr. John Dunn was a brilliant solo violinist, and Miss Elsie Suddaby's singing was a pleasing feature of the concert.

Craven Arms.—The District Choral Society's sixteenth concert on February 13, presented the concert-edition of 'A Princess of Kensington' (Edward German). The Rev. W. M. D. La Touche conducted. The proceeds were for V.A.D. funds.

Great Ayrton (Yorks).—Mr. F. Rivers Arundel, on March 6, lectured on 'French composers.' There were vocal and instrumental illustrations.

Hanley.—The North Staffordshire Symphony Orchestra brought forward an excellent programme on March 1. It included Beethoven's No. 5 Pianoforte Concerto, the solo in which was played by Miss Lucy Pierce, and his seventh Symphony. Mr. John Cope conducted.

Londonderry.—Two amateur operatic Societies have given performances recently. Mr. O'Brien's Company gave a week's opera, presenting 'Maritana' and 'Lily of Killarney,' each four times. A strong chorus of sixty was supported by professional principals from Dublin and Belfast. The Londonderry Amateur Operatic Society, conducted by Mr. Henry Coleman, entered upon its third season with four performances of 'The Yeomen of the Guard.' This Society confines itself to Gilbert and Sullivan operas. The Philharmonic Society gave its second concert of the season on February 22, presenting a miscellaneous programme which included Elgar's 'For the Fallen' and a Choral Fantasia on 'Mignon.' The soloists were Miss Perceval Allen and Mr. Brandon Thomas. Mr. A. J. Cunningham conducted. The Saturday night concerts for soldiers continue to attract large numbers of civilians.

Montreal.—The 'Manzoni Requiem' was most successfully performed on February 15 by the augmented choir of St. Paul's Presbyterian Church before an audience of about 2,500 people in St. James Methodist Church—the largest Protestant Church in Montreal. The work was given in memory of soldiers who have fallen in the war. It had never been heard in Montreal before, and it proved to be one of the musical events of the season. Considering the comparatively small size of Mr. Blair's choir, which totalled seventy-eight voices, and the moderate proportions of the orchestra, the Requiem was given a rich and sympathetic performance.

The composition was obviously familiar to the Boston Festival Club Orchestra, which assisted. The soloists were Miss Grace Kerns, Miss Rose Bryant, Mr. Albert Lindquest, and Mr. Frank Croxton, all of New York. Mr. J. E. F. Martin of St. James's Anglican Church, presided at the organ, and Mr. Blair conducted.

TORONTO.—The 'National Chorus,' conducted by Dr. Albert Ham, achieved much success on January 25. Elgar's music was represented by the beautiful part-song 'The Shower,' the chorus 'It comes from the misty ages,' and the section of the 'Spirit of England' 'To Women.' Other pieces were Rathbone's 'Vox ultima crucis,' 'Sir Eglamore,' Percy Fletcher's 'Ring out, wild bells,' and Coleridge-Taylor's choral Rhapsody, 'Sea-drift.' Mr. Morgan Kingstom was the soloist.

Miscellaneous.

There has been trouble at Helensburgh (Scotland). The town rejoices in a small but excellent concert hall in which chamber subscription concerts of a high class have been given for twenty-nine years. Panels in the hall have borne the names of Palestrina, Gounod, Purcell, Beethoven, Mendelssohn, and Wagner. In a fit of patriotic indignation with these abominable 'foreigners' the Town Council, who are the guardians of the edifice, recently had all these names erased and the badges of six Highland regiments substituted. What next? Will the representatives of the town inhibit the performance of music by the above-mentioned composers and others of a like kidney?

At the recent conferring of degrees in Dublin University, Mr. John F. Larchet, Mus. Bac., nundum graduatus in artibus, obtained the Mus. Doc. Dr. Larchet is Musical Director of the Jesuit Church of St. Francis Xavier, Dublin, and conductor of the Abbey Theatre orchestra. By a special grace at a meeting of the Senate, on March 17 (Feast of St. Patrick), the honorary degree of Mus. Doc. was granted by the Board of Dublin University to Rev. Edmund H. Fellowes, Mus. Bac., in recognition of his work as editor of 'The English Madrigal School,' of which thirteen volumes have been published.

The London Repertory Theatre on February 26 produced at the Court a comedy entitled 'The Immortal Memory,' by Robert R. Whittaker. Before each Act an excellent selection of music by British composers was played by a small orchestra, under the direction of a conductor not named in the programme. No fewer than twelve composers were represented. Of course the audience accompanied with their voices.

Madame Alys Bateman has been actively engaged recently in organizing and performing at concerts in aid of various war funds. A concert given at the Sheldonian Theatre is referred to in our Oxford letter. A similar first-class concert was given recently at Reading, and another at Cowley Barracks. Madame Bateman is able to secure the co-operation of excellent artists.

Mr. Herbert James Wrightson, of Chicago, has gained a composition prize of fifty dollars and a performing royalty offered through the *Pacific Coast Musician*. His work is a setting of Lowell's 'The Vision of Sir Launfal.' Mr. Wrightson is a native of Sunderland. He studied at Leipzig under Reinecke, Homeyer, and Jadassohn. He went to America in 1897.

The People's Palace (Mile End, E.) Choral and Orchestral Societies continue to enlist efficient forces. They gave excellent performances of Mackenzie's 'Dream of Jubal,' with Miss Ellen Bowick as reciter, and 'Hiawatha's Wedding-feast' on March 3. Mr. Frank Idle conducted. The soloists were Miss Ethel Bilsland, Miss Mabel Imrie, Mr. Henry Turnpenney, and Mr. Edward Beaumont.

The newly-formed Choir Trainers' League had a meeting at Messrs. Novello's, 160, Wardour Street, on March 6, when Mr. E. T. Cook read a paper on 'The Training of Choirs.' Mr. J. W. Yabsley, 11, Queen Victoria Street, E.C.4, is the acting-secretary.

Dr. W. H. Grattan Flood, author of the 'History of Irish Music,' and other works, is about to issue an 'Introductory Sketch of Irish Musical History,' to be published by Mr. W. Reeves in the early autumn.

The band of the Great Eastern Railway Musical Society gave several performances to soldiers and sailors during March. Colonel W. J. Galloway is the conductor.

Dr. W. H. Hadow, principal of Armstrong College, Newcastle, has declined the invitation to become Professor of Music in the University of California.

Answers to Correspondents.

GEORGE ALEXANDER.—Tchaikovsky composed six Symphonies: No. 1 (Op. 13), G minor, 'Winter Day Dreams'; 2 (Op. 17), C minor, 'The Little Russian'; 3 (Op. 29), D major, 'The Polish'; 4 (Op. 36), F minor; 5 (Op. 64), E minor; 6 (Op. 74), B minor, 'The Pathetic.'

Recently several correspondents have asked us as to the value of violins which are labelled with the names of old Italian makers. Our answer is that there are tens of thousands of violins so labelled. There is no hint of fraud in this, as the label refers simply to the model on which the violin is made.

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